



NORTH CAROLINA SCHOOL OF THE ARTS 1971-1972 CATALOG



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NORTH CAROLINA SCHOOL OF THE ARTS

**The College of the School of the Arts
is accredited by the
Southern Association of Colleges and Schools
and the Secondary School by the
N. C. Department of Public Instruction**

**P. O. Box 4657
Winston-Salem
North Carolina 27107
Telephone: 919—784-7170**



The School of the Arts is located south of the Old Solem Restoration areo. Those driving to the School can follow the numerous signs throughout the city pointing to the Old Solem areo. Stote highway signs showing the route to the School of the Arts will be found on Old Solem Bypass ot the Old Solem areo.

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Calendar 1971-72

Sept. 6	Mon.	New Students Arrive—Orientotion Begins
Sept. 9	Thur.	Returning Students Arrive—Academic Registration for New Students.
Sept. 13	Mon.	All Closses Begin.
Nov. 24	Wed.	Thonksgiving. Recess Begins 12 noon.
Nov. 29	Mon.	Closses Resume.
Dec. 17	Fri.	Christmas Recess Begins 6:00 P. M.
Jon. 3	Man.	Closses Resume.
Jon. 14	Fri.	Lost Doy af Closses.
Jon. 17-21	Man.-Fri.	Semester Examinotions.
Jan. 26	Wed.	Arts Closses Resume.
Jan. 31	Mon.	Academic Classes Resume.
Morch 24	Fri.	Spring Recess Begins 6:00 P. M.
April 4	Tue.	Closses Resume.
Moy 22	Man.	Last Doy af Closses.
Moy 25-31	Thur.-Wed.	Semester Examinotions.
June 2	Fri.	Commencement.

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ADMINISTRATION

Robert Ward	President
Roger G. Hall	Executive Director
Martin Sokoloff	Administrative Director
Robert Lindgren	Dean of the Faculty Dean of Dance
William H. Baskin III	Dean of Academic Studies
Louis A. Mennini	Dean of Music
Ronald Pollock	Dean of Drama
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Frank Ruark	Financial Aid Administrator
Valerie Parker	Acting Registrar Acting Director of Admissions
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Dirk Dawson	Director of Public Relations
Sam H. Dorsett	Director of Personnel and Purchasing
Elizabeth Trotman	Director of Community Affairs
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DEDICATION

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

John Adams

The School is dedicated to the achievement of a bold new idea in education—the idea that within the framework of public education young people with extraordinary talents in the arts can and should be given, not only the academic education, but also the artistic training which their gifts justify. It is our belief that the students' generalized studies in the academic program will be greatly enhanced through interrelation with a rigorous and highly professional training in one of the arts.

Since students may enroll as early as the seventh grade and go on to complete their college education in the School, the artificial barriers between junior high, high school and college may be minimized. And because of the broad spectrum of training in the arts offered by the School each student inevitably comes to possess a broad knowledge of all of the arts.

Robert Ward
President

Faculty

ACADEMIC DEPARTMENT

(Date following names indicates year of affiliation with the School of the Arts.
The asterisk indicates part time member of the faculty).

William H. Baskin III, Academic Dean; Chairman, Modern
Language Department (1967)

Marion Fitz-Simons, Assistant Academic Dean, College Division;
Chairman, English Department (1965)

Gerd Young, Assistant Academic Dean, High School Division
(1965)

Bianca Artom, Italian (1966)

Arthur J. Ballard, English, Remedial Language Skills (1968)

E. Pendleton Banks, Anthropology (1970)*

William H. Baskin III, French, Italian, Dance Glossary

Gary Burke, World Culture, Economics (1970)*

Alton Buzbee, English (1970)

Bruce Corson, Science (1970)

Camilla Corson, English, French (1970)

Donna Jean Dreyer, Journalism (1970)*

Marion Fitz-Simons, English

C. Louisa Freeman, French 1969*

Charles Frohn, English (1968)

William S. Greene Jr., Science, Mathematics (1965)

Robert Hyatt, Political Science, Health (1968)

Patricia Johnston, English (1969)

Judith Parker Land, Science (1969)

Frank Ruark, Social Studies (1969)

William B. Shropshire, Mathematics, Social Studies (1967)

Peter L. Stambler, English, Writing (1968)*

Adam Stiener, German (1968)*

Samuel Stone, Sociology, Philosophy (1969)

William Sugg Jr., English (1968)

Mary C. Wilson, French (1965)

John Woodmansee, Psychology (1968)*

Gerd Young, English (1965)

SCHOOL OF DANCE

Robert Lindgren, Dean, Ballet, Adage (1965)

Pauline Koner, Modern Dance, Elements of Performing, Dance Composition (1965)*

Duncan Noble, Ballet, Modern Dance, Dance History (1965)

Gyula Pandi, Character Dance, Ballet (1966)

Joan Sanders, Ballet (1967)*

Sonja Tyven, Ballet, Variations (1965)

Gina Vidal, Ballet (1969)

Nelle Fisher, Modern Dance (1970)

Nolan Dingman, Ballet (1970)

Catherine Wheeler, Teaching Fellow in Modern Dance (1970)

William Dreyer, Acting Fundamentals (1970)

Sandra Williams, Ballet Mistress (1970)

SCHOOL OF DESIGN AND PRODUCTION

John A. Sneden, Dean, Instructor in scene design (1970)

Ward Resur, Staff Designer and Lighting Director, Instructor in stage lighting (1970)

Richard Spock, Technical Director, Instructor in stagecraft and production (1969)

Agnes Lattak, Staff Costume Designer, Instructor in Costume Design (1967)

Mackey Jeffries, Instructor in two-dimensional design, painting and drawing (1970)

Robin Costelloe, Instructor in three-dimensional design and sculpture (1970)

Evelyn Miller, Staff Costumer, Instructor in costume construction (1968)

William Parrish, Assistant Technical Director, Instructor in technical theatre (1970)

Debbie Dale, Costume Assistant (1970)

Beatrice Holman, Costume Assistant (1970)

Douglas Wright, Scenic Carpenter (1968)

Cecil Blackmon, Assistant Carpenter (1969)

A. Christina Giannini, Guest Designer (1965)*

SCHOOL OF DRAMA

Ronald Pollock, Dean (1968)

Lesley Hunt, Director of Voice and Speech Program (1968)

Robert Murray, Teacher of Acting and Gymnastics (1968)

Barry Boys, Teacher of Acting, Director of Shakespeare Studies (1969)

William Jaeger, Teacher of Acting (1970)

William Dreyer, Teacher of Singing and Acting (1970)

Robert Donley, Teacher of Acting (1969)

Mollie Murray, Teacher of Jazz Dance (1968)

Duncan Noble, Teacher of Body Movement (1965)

Gyula Pandi, Teacher of Body Movement (1966)

Seneca Vento, Instructor in Cosmetology and Make-Up (1970)*

Evelyn Miller, Instructor in Costuming (1968)

William Parrish, Instructor in Technical Theatre (1970)

Andy Wood, Acting Assistant (1970)

Sam Barcelona, Voice and Speech Assistant (1970)

SCHOOL OF MUSIC

- Louis A. Mennini**, Dean (1965)
Stephen Adelstein, Oboe; Woodwind ensemble (1965)+
Selma Amansky, Vocal Diction (1965)*
Rebecca Barrow, Piano (1965)
William Beck, Voice (1969)
Fredrick Bergstone, French Horn; Brass Ensemble (1965)+
J. Stevens Brewster, String Bass (1966)*
Philippe H. Buhler, Theory; Solfeggio, Conductor of Camerata Singers (1965)
Geraldine Cate, Voice (1968)*
Robert Clark, Tuba (1965)*
Philip Dunigan, Flute, Woodwind Ensemble (1965)+
Irwin Freundlich, Piano (1968)*
Diese Geisinger, Trumpet; Theory (1970)
Marc Gottlieb, Violin; Conductor, NCSA Orchestra; String Ensemble (1965)°
Jerry Horner, Viola; String Ensemble (1969)°
Alice Howland, Voice (1969)*
J. Massie Johnson, Percussion, Music History (1965)
Norman Johnson, Opera Director (1968)*
Irving Klein, Cello; Chairman, String Department; String Ensemble (1965)°
Robert Kraft, Trombone (1968)*
Robert Listokin, Clarinet; Woodwind Ensemble (1965)+
Louis A. Mennini, Composition
Vartan Manoogian, Violin; String Ensemble (1969)°
Clifton Matthews, Piano (1968)
Marjorie Mitchell, Piano (1968)*
John S. Mueller, Organ and Harpsichord (1967)*
David Partington, Choral Director (1970)*
Patricia Pence, Harp (1968)*
Mark Popkin, Bassoon; Woodwind Ensemble (1965)+
Sherwood Shaffer, Theory; Orchestration (1965)
Jesus Silva, Guitar (1965)
Sarah E. Stedman, Accompanying; Coaching; Secondary Piano (1970)
Margot Garrett, Student Assistant; Accompanying; Coaching; Secondary Piano (1970)
Bruce Moss, Student Assistant; Secondary Piano (1970)

+ Clorion Wind Quintet.

° Cloremont String Quartet.

DEPARTMENT OF STUDENT AFFAIRS

Robert P. Hyatt, Dean of Students (1968)

Samuel Stone, Director of Student Activities (1969)

Frank Ruark, Financial Aid Administrator (1969)

Mrs. Margaret Porter, RN, Director of Student Health Services (1965)

David Belnap, Education Counselor (1969)

Alton Buzbee, Education Counselor (1970)

Mrs. Janie Harrington, Education Counselor (1970)

Cranford Johnson, Education Counselor (1970)

Mrs. Irene Ervin, LPN, Nurse

Mrs. Earline Perryman, LPN, Nurse

Mrs. Joan Marie Belnap, Dormitory Supervisor

Eric Blackwell, Dormitory Supervisor

Fred Marshall, Dormitory Supervisor

Mrs. Edna Parrish, Dormitory Supervisor

Mrs. Tibby Phillips, Dormitory Supervisor

Andy Wood, Dormitory Supervisor

Mrs. Kate Bowen, Practice Room Supervisor

LIBRARY

William D. Van Hoven, Librarian (1965)

Mrs. Nancy Stanley, Assistant Librarian (1970)

Mrs. Renee Hanley, Library Assistant (1969)

Mrs. Elsie Van Lehn, Library Assistant (1969)

Mrs. Constance Fiene, Library Assistant (1970)

General Information

HISTORY AND PURPOSE

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

The preface of the precedent-breaking law creating the School states: "It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina, and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

While established primarily for talented students from North Carolina and the Southeastern region, the School of the Arts accepts students from all areas. The School is open, by audition, to college, high school and younger students who have exceptional talent in dance, drama or music. Approximately half of the students come from North Carolina.

Students who are accepted for admission are given a thorough professional training in the arts. This training, designed to prepare students for a professional career, is supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts, and with a liberal education that will enable him to take his place in society as both an artist and as an informed citizen.

The School of the Arts believes that in the arts, professional instruction and professional standards must apply from the very beginning of training, and that this instruction must begin as soon as the student's talent is evidenced.

The School of the Arts provides its students with exposure to the allied arts and with a challenging atmosphere created by association with similarly gifted persons. A student at the School will not only concentrate on his specialty, but he will also broaden his horizon as he learns through association with other students in his own and in other arts.

THE CAMPUS

The School of the Arts is located on a 30-acre campus just south of the Old Salem restoration area in Winston-Salem.

The Administration building houses the School's administrative offices, academic classrooms, the library, dance and drama studios, music practice and teaching studios and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama and a theatre for dance and drama productions. The School of Design and Production is located in two buildings immediately adjacent to the main campus. These buildings contain classrooms, scenic shops and a sculpture studio.

Students at the college level are housed in a new six-unit dormitory complex, each unit housing a maximum of 40 students. Students at the junior and senior high school level live in two dormitories on another part of the campus, one for boys, the other for girls. Adult counselors live in all dormitories.

The recently completed Student Commons houses the school cafeteria, swimming pool, gymnasium, tumbling and weight lifting rooms, dance studios, lounges, game room, snack room, bookstore, conference rooms and offices for the student government, publications and student affairs staffs.

Planned for future construction are a library, small infirmary and a theatre-concert hall complex.

Admission to the School

PERFORMANCE AUDITIONS

The first requisite for admission to the North Carolina School of the Arts is an entrance audition. This audition is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and technical production. Auditions are held during winter and spring of each year at the Winston-Salem campus. Specific dates and other audition information are provided with application forms. The admissions committee will supplement performance evaluation with consideration of relevant background information concerning qualified applicants. These criteria include academic achievement and promise, character and emotional balance, industry and judgment, health and special interests.

Applications are welcomed from anyone with talent in music, dance, drama, design and production, creative writing, and art. There is no geographical limitation on applications, nor does race or religion play any part in the selection of students.

An audition is required of all music, dance, and drama applicants. Design and production applicants have an interview. Special instructions concerning applicants to the creative writing program and the visual arts program will be included in the application material. Minimum performance requirements for each performing medium are listed in the application forms. In some extraordinary circumstances off-campus auditions may be arranged. Applicants for the School of Music may send tapes as preliminary auditions; a personal audition may subsequently be required.

ENTRANCE REQUIREMENTS

In addition to the performance examination each student must present proof of his ability to pursue theoretical and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about these tests and dates of administration may be obtained from the high school principal or from

College Entrance Examination Board
Box 592
Princeton, New Jersey

Although subject matter requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a foreign language, and understanding of scientific and mathematical principles and methods are essentials in the educational development of a citizen of the twentieth century.

ADMISSIONS PROCEDURE

1. Application material, including audition examination requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10.00 for applicants to the junior high or high

school level, \$15.00 for applicants to the college level. This fee is nonrefundable and not applicable to term bills.

2. Audition appointments will be sent to applicants after all application material has reached the Office of Admissions. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. Following the audition and after all appropriate material has been received, final action will be taken and the candidate notified of his acceptance or rejection.

3. In mid-August all new students will receive general school information, pre-registration procedure, a calendar covering activities of Orientation Week, and a copy of the school calendar for the year.

TRANSFER CREDIT

Students who wish to transfer from other institutions must comply with performance audition and entrance requirements listed above, including the Scholastic Aptitude Test scores. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. College transfer students should bear in mind that students at the North Carolina School of the Arts are classified according to semester hours credit taken and passed in artistic work rather than academic work, making it likely that students transferring from a liberal arts school will lose a semester's credit or more.

ADVANCED STANDING AND ADVANCED PLACEMENT PROGRAM

Students whose previous training qualifies them for advanced standing may qualify for such by demonstrating achievement in placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

SPECIAL STUDENTS

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to the Bachelor of Music or Bachelor of Fine Arts degrees. However, a few exceptions are made. Students possessing a high order of talent, upon recommendation of their respective arts dean, may take a lighter academic load, or no academic courses at all. Successful completion of this course will lead to a diploma, rather than a degree, from the School of the Arts.

Financial Information

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the school. Fees paid by the student cover only a small part of his instruction and of the operation of the school.

The tuition charge for legal residents of North Carolina is less than for nonresidents. To qualify for in-state tuition, a legal resident must have maintained his domicile in North Carolina for at least the six months preceding the date of first enrollment.

Emancipated students must maintain a residence of six months or longer in North Carolina as a non-student before qualifying for in-state rates.

Any questions about residency should be addressed to the business office of the school.

North Carolina law requires that all delinquent fees and tuitions be paid in full before any student may re-enroll for a subsequent semester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

APPLICATION AND AUDITION FEE

High School	\$10.00
College	\$15.00

TUITION:

High School — In State	Free
High School — Out of State	\$600
College — In State	\$450
College — Out of State	\$950
Music Instruction (Additional charge applicable to all receiving private music instruction)	\$100

Tuition must be paid in two installments: one-half at time of enrollment in the fall and one-half at the beginning of the second semester. Junior high school tuition and fees are the same as for high school.

FEES:

Design and Production students' supplies fees	\$150
High School Visual Arts students' supplies fees	\$150
Registration fee (due in full at time of acceptance) . . .	\$ 20
Comprehensive Fee:	
Boarding Student (activities, health, room, linens and board)	\$1140
Day Students (activities, health services)	\$ 100
Room Key, and Damage deposit (refundable upon leaving dormitories if no charges are incurred)	\$ 25

An initial payment of \$20 is due from all students within three weeks of notice of acceptance or readmission. An additional room deposit of \$25 is due at the same time from all students who intend to live in the dormitories. These payments are not refundable, but the room deposit is deductible from the comprehensive fee.

The comprehensive fee and supplies fee, like tuition, must be paid one-half at the time of enrollment and one-half at the beginning of the second semester.

INQUIRIES

Questions concerning payment of fees should be directed to the School Bursar.

FEE CHANGES

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

SPECIAL ACADEMIC STUDENTS

Courses in the School's academic curriculum are open to students not enrolled in the School (a) when there are vacancies in the class, and (b) when the Dean of Academic Studies approves. The charge is \$5.00 registration fee and \$10.00 per semester hour of the course taken whether the course is audited or taken for credit.

WITHDRAWALS

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Director of Admissions that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks Attendance	Percentage of Total Tuition & Fees (minus non-refundable deposits) to be Refunded
1	100%
2	85%
3	65%
4	40%
5	10%

Attendance is counted from the first day of required attendance in a semester. Fractions of a week count as a full week. No refunds will be made following the fifth week.

SUSPENSION OR UNOFFICIAL WITHDRAWAL

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such person for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

FINANCIAL AID

A sound program of financial aid is based on the assumption that the family of the student will provide the maximum possible portion of his educational expenses. At the North Carolina School of the Arts it is felt that any excess of expenses over family resources should be met by the joint efforts of the student and the School. It is the sincere hope of all personnel at the School that no student shall ever be unable to attend because of limited financial resources.

Financial aid application forms will be sent to the prospective student when he has been recommended by the Audition Board for admission to the School. No notification of a financial aid award will be forthcoming, however, until the student has received final acceptance by the Admissions Committee for enrollment in the School.

All commitments for financial assistance at the North Carolina School of the Arts originate from the Office of Financial Aid and must be signed by the Financial Aid Administrator in order to represent official commitment.

A financial aid award is based on a budget which includes on-campus residence and meals. Should an aid recipient live off-campus, his award will be cancelled or reduced by an amount not to exceed \$1,040.00. Also, the operation of an automobile while in attendance at the School will result in cancellation of or a substantial reduction in financial aid.

Correspondence concerning financial aid should be addressed to the Financial Aid Administrator, North Carolina School of the Arts, P. O. Box 4657, Winston-Salem, North Carolina 27107.

The Library

In September, 1970, the N. C. S. A. library had approximately 18,500 books, 8,000 pieces of music and 8,000 recordings, as well as other types of audio-visual materials. In addition, the library had subscriptions to over 170 periodicals. This represents a steady growth since the opening of school in September, 1965, when there were approximately 1,200 books, 1,500 pieces of music, and 1,000 recordings. The library's collections are especially strong in dance, drama and music, but emphasis has also been placed upon acquiring materials supporting the academic program of the school.

Student Information

ORIENTATION PROGRAM

The attendance of all new students is required during a short period at the opening of the fall term. This orientation period is designed to introduce the new student to campus life and activities. Also scheduled are lectures and basic placement tests. The complete program of orientation activities is issued in a special bulletin which is mailed to all new students late in the summer.

RESIDENCE HALLS AND DINING FACILITIES

Eight modern dormitories provide residence facilities for the students. These are supervised by the Dean of Students and each has a resident house counselor.

A dining hall provides three meals a day for students, staff, and visitors. A snack bar and vending machines are also available.

HEALTH SERVICES

The medical services fee includes the services of the resident nurses and infirmary services. Medical and dental needs requiring the attention of a specialist will be arranged through the consulting school physician, but extra expenses will be the responsibility of the student or his parent. Health and accident insurance is available by contract with a private insurance company. For information write the Bursar. Questions concerning the health services should be addressed to the infirmary staff.

COUNSELING SERVICES

The Student Affairs Department under the direction of the Dean of Students provides professional counseling for students at the School. The purpose of this service is to aid students in better understanding themselves and to assist each student to realize his full potential as a human being. Psychiatric referral is available upon request.

LAUNDRY SERVICES

Coin-operated laundry machines are available in each dormitory.

The linen fee provides each resident student with the following articles: 2 bath towels, 2 sheets, and 1 pillow case. Clean linens will be issued weekly.

Dry cleaning, shirts, and dry wash are collected from students who wish to have their clothing sent to a commercial laundry. Each student pays for his garments when he picks them up from the appointed laundry agent. This service is available weekly.

Other commercial laundry and dry cleaning services are readily available.

STUDENT ACTIVITIES

The program of Student Activities is under the supervision of the Dean of Students and is planned with the counsel of the Arts and Academic Deans.

Cultural activities, in addition to the student and faculty recitals, concerts and productions on the campus, include those in Winston-Salem as well as in neighboring cities. Tickets to these cultural events, as well as to those sponsored by nearby colleges and universities, are made available to interested students throughout the year.

Movies, dances and other social functions are scheduled during the school year. Students are encouraged to participate in the planning of these programs.

Recreation activities include archery, badminton, fencing, gymnastics, swimming, tennis, tumbling and weight training. Additional activities such as photography, hiking, etc., are planned when there is student interest.

RELIGIOUS LIFE

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not, according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

The Director of Student Activities is available to students for counseling and guidance.

DORMITORY RESIDENCE REQUIREMENT

Dormitory rooms are provided for all students of the North Carolina School of the Arts. There are eight dormitories. All high school students are required to live on campus. All college freshmen and sophomores are required to live on campus. An exception to the on-campus residence requirement will be made only for a student who lives at home or in a home appointed by his parents or guardian and approved by the School. All students, except married students, who receive financial aid from the School must live on campus.

STUDENT GOVERNMENT

Students at NCSA have organized themselves through a Student Council Association which is recognized by the Administration and the Board of Trustees. Both High School and College students are represented on the Council. In addition there are student representatives from every arts department. The SCA acts as the official spokesman for students and sponsors a wide variety of activities and projects of interest to students.

AUTOMOBILE PRIVILEGES

Upper Division (college) students may keep a vehicle on campus after their first semester of enrollment if it is registered with the Dean of Students. Middle or Lower Division (junior and senior high school) students are not permitted to keep motor vehicles at their disposal while enrolled at the North Carolina School of the Arts.

Students may park only in designated student parking areas, and are subject to a fine of \$5.00 for improper parking.

Lower Division (junior high school) students will be allowed to ride in cars with drivers under 21 years of age only with written parental permission on file with their house-parent.

Students are expected to exercise caution in the operation of their vehicles on campus. The privilege to operate a motor vehicle may be revoked if, in the opinion of the School, the student does not exercise mature judgment.

STUDENT AUTO AND CYCLE REGISTRATION

All students must register their vehicles with the Office of Student Affairs. A fee of \$2.00 is charged. Registration stickers should be displayed in the lower right-hand corner of the windshield. Stickers should be placed on all types of motor vehicles. Additional stickers may be requested, free of charge, if a student changes his vehicle within the School year or if he plans to operate more than one vehicle. A student keeping an unregistered vehicle is subject to a fine and having his car towed away.

REGULATIONS

Detailed social and academic regulations are contained in the student handbook "NCSA Enlightenment" which is issued to all students on registration. Copies of the handbook may be obtained before registration by writing the Dean of Students.

OUTSIDE PERFORMANCE

Students are only allowed to undertake outside artistic activities for remuneration while they are enrolled at the School with the permission of the Dean of their respective schools. Music students must also have the approval of their major teacher.

PROGRESSION IN THE ARTS

Progression in the academic courses at the School of the Arts takes place in the conventional manner, with the courses designed for each year of junior high school, high school and college. Required academic courses at the junior and senior high school level are, by North Carolina law, the same as those in regular junior and senior high schools throughout the state.

Instruction in the arts, on the other hand, is geared entirely to the individual student's capacity and development at the time of his entrance into the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the program of instruction is an unbroken continuum. The student will be placed, upon his entrance into the School, at a level of instruction in accord with his past training and experience, and he will complete the sequence of courses from that point on without relation to his academic grade level.

The student who is given advanced placement will receive credit for those courses in which he is deemed proficient and is excused from taking in favor of a more advanced level of the course.

Summer School

The North Carolina School of the Arts offers summer programs in dance, drama and music on the Winston-Salem campus and at various cultural centers in Europe.

WINSTON-SALEM, N. C.

The School of the Arts offers courses in dance, drama and music during the summer months on the Winston-Salem campus. Since academic courses are not given during the summer, students are expected to do intensive work in their particular arts field.

For the beginning student, the School offers an opportunity to explore his particular art with the idea of determining his proficiency in and his desire to continue his art toward a professional career. For the advanced student, the summer session offers an opportunity for intensive study and practice in his particular field with a minimum of distraction.

Unlike the regular session of the School, auditions are not required for entrance, except in the advanced music courses. Generally, letters of recommendation from teachers are considered adequate for admission to the summer sessions.

Nor is public performance stressed during the summer sessions. Those performances which take place during the summer come as a natural outgrowth of the intensive study.

DANCE

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, and modern, as well as men's and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

DRAMA

The School of Drama offers an intensive course in theatre aimed primarily at high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Performance is of the workshop variety.

MUSIC

The School of Music offers two separate programs. It offers

study in the field of piano and voice primarily for more advanced students who wish to work intensively. Auditions are required for admission. In addition to private instruction and periodic master classes in the major field, courses in music history and literature and materials are offered. Regular members of the School faculty are teachers.

For students at the junior high school level, the School of the Arts offers two three-week instrumental music workshops. Students are required to have some proficiency in their respective instruments. Each student in the workshop receives regular private instruction, as well as classes in music theory. In addition, he participates in large and small ensembles, as well as full orchestra, band and stage band.

Students in the instrumental workshops are accepted on the basis of a recommendation from their school or private music teacher. Instructors for the workshops come from those North Carolina public schools with outstanding music programs.

SUMMER SESSIONS ABROAD

The School of the Arts for the past four summers has offered a music session for advanced students in Siena, Italy, with the cooperation of the Accademia Musicale Chigiana. The Siena session is primarily for orchestral instrumentalists, although limited number of voice, piano and guitar students have been accepted. An audition, either by tape or in person, as well as letters of recommendation, are required for admission.

The School of Dance sent a company of its advanced students to Italy during the summer of 1969 and 1970 to give a series of performances in the Asolo-Venice area. Further tours are under discussion. Participants in these tours are chosen almost entirely from students already enrolled in the School of the Arts.

The School of Drama sponsors a summer session for advanced drama students in England. This is open to students from other schools as well.

INFORMATION AND APPLICATIONS

More complete information about the summer sessions, as well as specific requirements for admission to the various programs, is published separately.

For further information about these sessions, write:

Director of Summer Sessions
N. C. School of the Arts
P. O. Box 4657
Winston-Salem, N. C. 27107





Department of Academic Studies

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina state requirements in English, social studies, mathematics, science, foreign language, health, and physical education. Through close observation and a controlled testing program, individual needs of students are identified and met by remedial work, individual guided study, or advanced placement—sometimes even into college classes. The high school division is accredited by the North Carolina Department of Public Instruction.

At the college level, through a program of alternating year electives the student may choose from a wide range of offerings in the general areas of English Language and Literature, Social Sciences, Math-Science and Visual Arts. As in the secondary school, the early diagnosis of individual student differences is considered of crucial importance. Remedial work is provided when there is indication of need; more challenging sections are developed for qualified students; tutorial work is arranged to satisfy specific interests. Considerable attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

The college student who completes four years of successful work in his arts area plus 48 semester hours of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts Degree in Dance or a Bachelor of Music degree in Music. Thirty-six semester hours of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production.

Secondary School Division

REGISTRATION

The secondary school student will follow the same registration procedures as the college student. (See college division regulations: Registration.)

COURSE REQUIREMENTS

The student must comply with the regulations of the State of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from either the available academic or arts courses.

COURSE CHANGES

No student will be permitted to drop or add courses after his registration is complete except with the approval of the Academic Advisor and the instructor of the course.

CLASS ATTENDANCE

The secondary school student, Junior High or High School, is allowed no unexcused absences without penalty. His attendance in class is expected to be regular and punctual. If a student gets two unexcused absences in a class during the semester, his parents are notified. If the student accumulates three unexcused absences in a class, he is in jeopardy of being dropped from the course.

EXCUSED ABSENCES

The secondary school student may be excused from classes for reasons of health or family emergency, or when he is officially representing the school in his arts area. (See College Division Regulations: Excused absences.)

All excused absences must be cleared through the office of the Academic Dean.

ABSENCE FROM FINAL EXAMINATION

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

GRADING SYSTEM

Students are graded in academic courses on the following basis, using plus and minus signs to indicate range of achievement.

A—Work of highest degree of excellence.

B—Good work, above average.

C—Average, solid work

D—Work that meets only the minimum requirement for passing.

F—Failing work.

I —Incomplete.

The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following quarter or it will revert to an automatic F.

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

ENGLISH 41-42

ENGLISH 51-52 JUNIOR HIGH SCHOOL ENGLISH

(GRADES 7 and 8)

Emphasis is given to development of grammar knowledge and writing skills. Straightforward plays of appropriate level are studied, as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

ENGLISH 61-62 HIGH SCHOOL ENGLISH

In the first year of high school concentration is on grammar and composition; study of drama, mythology and poetry.

ENGLISH 71-72 HIGH SCHOOL ENGLISH

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity, and of narrative and lyric poetry.

ENGLISH 81-82 HIGH SCHOOL ENGLISH

At this level the student concentrates on American literature with continued emphasis toward proficiency in writing.

ENGLISH 91-92 HIGH SCHOOL ENGLISH

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

ENGLISH 93-94 HIGH SCHOOL ENGLISH

Seminar style course for advanced students, aimed to develop a personal critical style; readings from contemporary world literature. Discussion and writing emphasized.

ENGLISH 50 REMEDIAL ENGLISH

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and production and design students a special program is offered under the direction of the Department of Student Affairs.

In addition to the above, a course in Personal Growth and Development is offered for all high school students through the Department of Student Affairs. This course completes the health and physical education requirements of the State of North Carolina.

The Math-Science Program

The Math-Science program in the secondary school is designed to introduce the students to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of the individual students.

MATH 41-42 SEVENTH GRADE MATHEMATICS

Introduction to the basic principles and techniques of mathematics.

MATH 51-52 EIGHTH GRADE MATHEMATICS

Basic principles and techniques of mathematics.

MATH 50 REMEDIAL MATHEMATICS

Students demonstrating marked deficiencies in mathematical understanding and skills are offered remedial work.

MATH 61-62 ELEMENTARY ALGEBRA

Introduction to algebra; a basic approach to algebra as a compromise between conventional and modern mathematics.

MATH 71-72 INTERMEDIATE ALGEBRA

A study of fundamental operations; linear and quadratic equations, exponential and logarithmic functions; graphing; real and complex number systems.

MATH 81-82 ADVANCED ALGEBRA

A continuation of work begun in Math 71-72.

MATH 91-92 GEOMETRY

Euclidean plane and solid geometry. Emphasis is upon development of logical thought and on appreciation of the postulational nature of mathematics.

MATH 101-102 (See College listings)

Qualified advanced High School students may take the College math course for High School credit.

SCIENCE 41-42 SEVENTH GRADE SCIENCE

Introduction to the basic principles and techniques of science.

SCIENCE 51-52 EIGHTH GRADE SCIENCE

Basic principles and techniques of science.

SCIENCE 61-62 INTRODUCTORY PHYSICAL SCIENCE

A first-year course designed for high school students: a general introduction to physics and chemistry. (I.P.S.)

SCIENCE 71-72 BIOLOGY

Through lecture, discussion, and laboratory work the student is instructed in the general methods of science using biology as a vehicle. (Modified B.S.C.S. both blue and green versions.)

SCIENCE 81-82 CHEMISTRY

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

SCIENCE 91-92 PHYSICAL SCIENCE

A presentation of the methods and materials of science on a level less abstract than that of the more specific science courses. Open only to seniors.

SCIENCE 101-102 PHYSICS (See College listings)

Qualified advanced High School students may take the College physics course for High School credit. Offered alternate years (1972-73.)

Foreign Language Program

A four-year program of French is offered and a two-year program of Italian is available to high school students. The college German courses are open to high school students with good background in foreign language. The entire foreign-language program is directed toward achieving practical use of the language, with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

FRENCH 61-62

Introduction to the basic sounds and speech patterns of French. Emphasis on total control of material learned.

FRENCH 71-72

A continuation of French 61-62.

FRENCH 81-82

Beginning the study of literature and the finer points of grammar.

FRENCH 91-92

A continuation of the work of French 81-82, with more emphasis on composition. The course is conducted in French.

Social Studies Program

The Social Studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

SOCIAL STUDIES 41-42 SEVENTH GRADE SOCIAL STUDIES
SOCIAL STUDIES 51-52 EIGHTH GRADE SOCIAL STUDIES

The two-year program includes a study of U.S. History before 1900; U.S. Government and politics; world geography; current events and contemporary problems. Different topics are covered in alternate years.

SOCIAL STUDIES 61-62 ANCIENT AND MEDIEVAL HISTORY

The rise of Western classical culture and the development of Medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America.

SOCIAL STUDIES 71-72 UNITED STATES HISTORY

A survey of American history from the age of exploration to the age of world power. Special emphasis is placed on the uniqueness of American institutions and their importance in today's world.

SOCIAL STUDIES 81 ECONOMICS (First Semester)

A study of how a society organizes and manages production, distribution, and consumption of its increasingly scarce goods and services to fulfill human wants and needs. Emphasis is placed upon the American economy, yet alternative economic systems are considered in less detail, for comparative purposes.

SOCIAL STUDIES 82 CONTEMPORARY AFFAIRS

(Second Semester)

An in-depth study of political, economic and social problems which confront the student today. Special emphasis is given to the artist's relation to these problems.

SOCIAL STUDIES 91-92 EUROPEAN HISTORY

A study of the European social, cultural, economic and political ideas that have shaped World History.

Visual Arts

(See also Visual Arts Section under School of Design and Production)

VISUAL ARTS 41-42 JUNIOR HIGH SCHOOL ART

(Required by State of North

VISUAL ARTS 51-52

Carolina for Junior High School.)

A two-year program of basic orientation in simple art techniques. 1 hour per week of lab and lecture.

College Division

REGISTRATION

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the school. Upon showing evidence of payment of fees, he will be tested and registered.

All other students will be pre-registered at announced times in the fall or spring of the year.

Students who appear for any registration at a date later than that specified in the calendar of the college are subject to a penalty of \$5.00.

COURSE REQUIREMENTS

During each semester of the academic year, the academic program of the college student normally consists of six semester hours. He will thus have a total of forty-eight semester hours at the end of eight semesters.

The student who makes an academic average of less than 1.0 during a semester will be placed on academic probation. If he fails to raise his cumulative average to 1.25 during the next following semester, he will be dropped from the degree program for one semester. The student dropped thus twice may not be re-admitted to the degree program.

To receive a degree in his chosen arts area the student must achieve a cumulative average of 2.0 in his academic work.

Pass-Fail Grade Designations. Students above the level of Sophomore in the college program may elect, each semester, to take one non-required, elective course on Pass-Fail basis. Pass-Fail designations have the semester hour credit value as indicated for each course in the catalog. The Pass grade designation is calculated in the total number of semester hours credit for each student. Pass-Fail designations are not calculated in determining the Quality Point Index of a student's course record.

In accordance with existing policy, all non-degree courses will be taken on a Pass-Fail basis.

For degree program students, the student must indicate by the end of the course "add" period whether the course is being taken for Pass-Fail credit or for regular letter grade credit. This decision is final and cannot be changed.

The student whose arts work is superior yet whose academic work is unacceptable will receive at the end of four years a diploma indicating excellence in his chosen field. Such diplomas will be awarded after consultation of the major teacher and Dean of the appropriate arts area.

COURSE CHANGES

New courses may not be added later than one week after the opening of classes except by permission of the individual teacher. Withdrawal from a course without penalty may take place at any time during the announced Drop Period or later upon the advice of the teacher in consultation with the Academic Advisor. Late withdrawal without permission of the teacher and Academic Advisor will result in an automatic F.

COURSE AUDIT

A regularly registered student of the school may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the school may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of an auditor's fee of \$35.00 per course.

TRANSFER STUDENTS

A transfer student from an accredited college will receive credit for academic courses paralleling the N. C. S. A. curriculum in which he has a C or better. This transfer of credits is contingent upon the student's averaging a C in his academic work during his first semester at the School of the Arts.

CLASS ATTENDANCE

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

The college student is allowed one unexcused absence for each credit hour of the course in which he is enrolled. An additional absence will result in his being dropped from the course.

At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

DISCRETIONARY CUTS

Students above the rank of Sophomore who have maintained a 3.0 (B) average for **two** semesters may exercise discretionary cuts in **academic** courses **except** for days of announced quizzes, examinations or the last meetings of classes immediately preceding holidays or the first meetings of classes immediately following holidays.

The student who drops below a B average will lose the discretionary cut privilege and return to the standard 3-cut system.

EXCUSED ABSENCES

All absences for health reasons must be cleared through the School infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student's being charged with an unexcused absence.

Absences relating to the professional life of the student when the student is officially representing the school must be cleared through the related Arts Dean to the Academic Office 48 hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence.

ABSENCES FROM QUIZZES AND EXAMINATIONS

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absence from a regularly scheduled semester examination will result in an automatic F.

For any examination given earlier or later than the regularly scheduled time, the student must secure the permission of both the instructor and the Academic Dean. For any such examination the student will pay a \$5.00 fee.

ABSENCES BEFORE AND AFTER HOLIDAYS

Absences the day immediately preceding or following holidays will be charged as double cuts.

GRADING SYSTEM AND QUALITY POINTS

Final grades on performance in class work are sent to students and parents or guardians after the examinations at the end of each semester. In addition mid-semester progress reports are sent in the fall semester each year.

Indication of the students' achievement and progress is provided by the following series of grades and assigned quality points:

A+	—	4.5	
A	—	4.0	Work of highest degree of excellence
A —	—	3.8	
B +	—	3.5	
B	—	3.0	Good work, above average
B —	—	2.8	
C +	—	2.5	
C	—	2.0	Average work
C —	—	1.8	

D +	—	1.5	
D	—	1.0	Work that meets only minimum requirement for passing.
D -	—	0.8	
F	—	0.0	Failing work
*I	—	0.0	Work incomplete.

*The grade I indicates that the student, who is passing his work at the end of the grading period, for legitimate reasons did not take his examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following semester, or it is recorded as on F.

English Language and Literature

The English Language and Literature courses are designed to clarify the student's ability to communicate and to expand his understanding of himself in his world through the exploration of literature. (In order to broaden the scope of elective offerings, the electives are given in rotation over a six-semester span.)

ENGLISH 100 REMEDIAL LANGUAGE SKILLS (No Credit)

Students not prepared to enter the degree program will be given intensive remedial work in basic language skills: grammar, composition, vocabulary building. The emphasis of the course will be upon standard diction and coherent writing.

ENGLISH 100 L REMEDIAL INTRODUCTION TO READING LITERATURE WITH UNDERSTANDING (No Credit)

Students not prepared to enter the degree program will be given experience in reading for ideas, in basic literary concepts, and in the rewards afforded by the heritage of literature. Attention will be given to vocabulary building and to composition.

ENGLISH 101-102 INTRODUCTION TO LITERATURE (Credit: 6 s.h.)

Designed in blocks of eight weeks with alternating teachers, the course introduces the major literary genres. Basic principles of composition and rhetoric are a functional part of the course.

ENGLISH 201-202 JOURNALISM WORKSHOP (Credit: 6 s.h.)

Study and practice of the content, style, and techniques of the news story, the feature article, the editorial and the review, supplemented by practical work in newspaper production through assignments on the N.C. Essay. Resource people will be used whenever it is possible.

ENGLISH 211 HISTORY OF THE SILENT FILM (Credit: 3 s.h.)

An historical and critical survey, with examples of the silent film from its beginnings to the advent of sound. Emphasis will be upon the artistic developments in the medium. Two directors will be studied in depth from among the following: Griffith, Lang, Lubitsch, Eisenstein, Pudovkin. Two lectures and one lab per week; lab fee.

ENGLISH 212 HISTORY OF THE SOUND FILM (Credit: 3 s.h.)

An historical and critical survey, with examples of the sound film from its beginnings to the present. Emphasis will be upon technical and artistic developments as well as upon direction. Examples from foreign and American films. Two lectures and one lab per week; lab fee.

(Prerequisite: English 211)

(To be offered Spring 1972 and succeeding spring semesters)

ENGLISH 205 THE SHORT STORY AND THE NOVELLA (Credit: 3 s.h.)

A course ranging over the world and throughout the records of man's tale-telling impulses for examples of short prose fiction. Readings will be from such widely separate sources as the ancient Hebrew stories in the Old Testament and last month's Esquire magazine, with selections from Hawthorne, Kafka, Poe, Welty. (Offered in Fall semester 1970 and again, Fall 1973)

ENGLISH 307 SHAKESPEARE'S TRAGEDIES (Credit: 3 s.h.)

Reading of selected tragedies of Shakespeare with emphasis on Shakespeare's stagecraft and character portrayal as related to the maturation of Shakespeare's tragic view of man.

(Offered in Spring 1970 and again in Spring 1973)

ENGLISH 308 THE AMERICAN NOVEL (Credit: 3 s.h.)

A study of selected American novels concentrating on the period from 1860 to the present.

(Offered in Spring 1970 and again in Spring 1972)

ENGLISH 309 ORIENTAL LITERATURE (Credit: 3 s.h.)

A study of the literature of the ancient civilizations of the East: Chinese, Indian, Japanese and Hebrew within the context of Oriental philosophy and religion. (Offered in Fall 1970 and again in Fall 1973)

ENGLISH 310 MEDIEVAL LITERATURE (Credit: 3 s.h.)

Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. (Offered in Spring 1971 and in rotation thereafter.)

ENGLISH 311 SHAKESPEARE'S COMEDIES AND HISTORIES (Credit: 3 s.h.)

Reading of selected comedies and historical plays of Shakespeare within the context of the sources and functions of comedy and of the cultural and political history reflected in these plays. (Offered in Fall 1970 and again in Fall 1973)

ENGLISH 312 LYRIC POETRY (Credit: 3 s.h.)

A study of the lyric, its technique and content, with selections from a wide variety of historical and national backgrounds. (To be offered Fall 1972 and in rotation thereafter)

ENGLISH 207-208 WRITING SEMINAR (Credit: 6 s.h.)

An introduction to styles and genres. A close study of specific forms. (Restricted to Writing majors)

ENGLISH 209-210 WRITING TUTORIAL (Credit 6 s.h.)

Directed study. Tutorial work with major teacher, concentrating on individual craft problems and the student's major field of interest. (Restricted to Writing majors)

ENGLISH 301 TWENTIETH CENTURY BRITISH AND AMERICAN DRAMA (Credit: 3 s.h.)

A study of selected British and American playwrights, with attention to the transition from post-Victorianism, experimentation, and present trends. Selected texts from the following authors: Williams, Miller, Synge, Behan, Shaw, Anderson, Hellman, O'Casey. (To be offered next, Spring 1972)

ENGLISH 302 FOLKLORE AND MYTHOLOGY (Credit: 3 s.h.)

The use of folklore and myth as pattern, structure, symbol, and allusion in a selection of literature from classical to modern times. (Offered in Spring 1970 and again in Fall 1972)

ENGLISH 303 CONTEMPORARY POETRY (Credit: 3 s.h.)

A study of contemporary poets, with attention to poetical theories and the creativity of poetry itself.

(Offered in Fall 1971 and in rotation thereafter)

ENGLISH 304 THE ENGLISH NOVEL (Credit: 3 s.h.)

Readings will be primarily of novels, with some attention to the development of the genre as a reflection of the expanding middle class. Reading will range from examples of the Gothic novel through works of Henry Fielding, Emily Bronte, Stella Gibbons, D. H. Lawrence, John Fowles, James Joyce, and Aldous Huxley. (Offered in Spring 1970 and again in Spring 1973)

ENGLISH 313 20TH CENTURY CONTINENTAL DRAMA (Credit: 3 s.h.)

A study of representative plays by such 20th Century continental playwrights as Pirandello, Giraudoux, Brecht, Lorca, Anouilh, Beckett, Ionesco and Durrenmatt.

(Offered when staff permits)

ENGLISH 314 SHAW, ISBEN, STRINDBERG AND TCHEKOV (Credit: 3 s.h.)

A study of representative plays of these four social reformers, master craftsmen of modern drama.

(Offered in Spring 1971 and again in Spring 1974)

ENGLISH 316 GREEK AND ROMAN DRAMA (Credit: 3 s.h.)

A course designed to cover the broad spectrum of classical drama. Authors to be selected from among the following: Sophocles, Aeschylus, Euripides, Aristophanes.

(Offered in Fall 1972 and in rotation thereafter)

ENGLISH 317 TWENTIETH CENTURY EUROPEAN NOVEL
(Credit: 3 s.h.)

A study of major European novels that reflect most significantly the ideas and events of modern times.

(Offered in Fall 1971 and in rotation thereafter)

ENGLISH 318 THE KING JAMES BIBLE AS LITERATURE
(Credit: 3 s.h.)

A study of selected readings from the Old and New Testament in the light of their beauty and relevance as literary masterpieces. (Offered in Spring 1971 and again in Spring 1974)

ENGLISH 401-402 DIRECTED READING (Credit 1, 2, or 3 s.h.)

Reading on a selected topic under the tutorial guidance of the instructor. Registration by permission of the instructor. (To be offered on demand and when staff permits.)

Writing Program

The total number of semester hours required for graduation in the Writing Program is 120, leading to the Bachelor of Fine Arts degree in Drama with a major in Writing.

The eight-semester Writing Seminar is designed to expose the student writer to all forms of creative writing. During his time at the school, the student will study poetic forms and short fiction for one semester each; scene writing, dramatic structure, dialogue, character studies for two semesters; the one act play for two semesters. The senior year will be devoted to a major work in the student's chosen field; he will be required to produce a full length play, a volume of verse, a novel or a volume of short stories. This work will be complemented by a heavy concentration of courses in English literature, psychology, etc. as well as elective courses in drama, acting, and theatre literature.

In the yearly Writing Tutorial course, the student is free to determine his own curriculum. He may choose to devote full time to his field of concentrated study (play writing, fiction or poetry) or he may experiment in any field in which he feels he needs extra practice or exposure. The tutorial is a private conference with the student's major teacher.

Each semester the student enrolled in the Writing Program takes the Writing Seminar (3 s.h.), the Writing Tutorial (3 s.h.) and 9 semester hours of electives for a total of 30 semester hours per year.

Math-Science

The Math-Science courses are designed to underscore man's quest for understanding of the natural world, and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

MATHEMATICS 101-102

(Credit: 8 s.h.)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 103-104. (Offered in alternate years with Mathematics 103-104. To be offered 1971-1972)

MATHEMATICS 103-104

(Credit: 8 s.h.)

Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. (Offered in alternate years with Mathematics 101-102. To be offered next 1972-1973)

SCIENCE 100; 101-102 SCIENCE AND THE ARTIST

(Credit: 6 s.h.)

A pre-philosophy of science seminar open to both degree and non-degree students. The course deals with scientific and mathematical methods and concepts as they pertain to the life of the artist in society. (Offered in 1971-1972; afterward in alternate years.)

SCIENCE 103-104 PHYSICS

(Credit: 8 s.h.)

The basic phenomena and concepts of mechanics, heat, sound, electricity, magnetism, light and atomic physics are treated in lectures, demonstrations, laboratory work and discussions. (Modified P.S.S.C.) (To be offered in alternate years with Science 109-110. Offered next in 1972-1973)

**SCIENCE 105-106 INTRODUCTORY HUMAN ANATOMY
AND PHYSIOLOGY (Credit: 6 s.h.)**

A general course designed to teach the fundamentals of anatomy and physiology as they apply functionally to students preparing for careers as dancers, actors, or musicians. (Offered every year)

**SCIENCE 107 ECOLOGY: Man and His Environment
(Credit: 3 s.h.)**

A study of the basic interrelationships of man with the physical and biological factors of the environment. Under consideration will be topics such as the population explosion, air and water pollution, and the responsibility of the individual to these problems. (Offered in the Fall semester of alternate years. To be offered next, Fall 1972)

**SCIENCE 108 HEREDITY, EVOLUTION AND SOCIETY
(Credit: 3 s.h.)**

A study of human genetics as it applies to individuals and to society. Emphasis will be upon the principles of human heredity. (Offered in the Spring semesters of alternate years. To be offered next in Spring, 1973)

SCIENCE 109-110 PHYSICAL SCIENCE (Credit: 6 s.h.)

A college level course in general physical science with emphasis on physics, including discussion of relationships between art and science. (Offered in alternate years with Science 103-104: Physics. To be offered in 1971-1972)

Modern Languages

The Modern Language program serves a two-fold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for one semester of a beginning Modern Language.

FRENCH 101-102**(Credit: 6 s.h.)**

Elementary French. An introduction to the French language through audio-lingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; 1 language laboratory; Two semesters.

FRENCH 201-202 (Prerequisite French 101-102 or equivalent)
(Credit: 6 s.h.)

Intermediate French: A continuation of French 101-102. Three class meetings per week; 1 language laboratory. Two semesters.

FRENCH 301-302 (Prerequisites: French 101-102, 201-202, or equivalent)
(Credit: 3 s.h. each)

Advanced French. A course in the history and techniques of French cinema. Literary scenarios of 20th Century French films are used as basic texts. Film versions of these works are used. In the second semester additional selected readings from 20th Century French literature are used and emphasis is on conversation and composition. Conducted in French. (Either semester may be taken for 3 s.h. credit.) (Offered in alternate years. Not offered in 1971-1972)

FRENCH 303-304 (Prerequisites: French 101-102, 201-202 or equivalent)
(Credit: 3 s.h. each)

Advanced French. A course focused on the aesthetic and philosophic movements in contemporary France. Special attention is given to Dadaism, Cubism, Surrealism, Existentialism, and the Post-Existential period. Selected readings are used in support of the course content. In the second semester, attention is given to contemporary socio-economic, aesthetic, political and philosophic trends in present-day France. Conversation and composition are structured around readings in current newspapers and magazines in addition to continued focus of the first semester; conducted in French. (Either semester may be taken for 3 s.h. hours credit.) (Offered in alternate years; offered in 1971-1972.)

FRENCH 401 TUTORIAL: (Prerequisites: French 101-102, 201-202 or equivalent, or special permission of the instructor.) (Credit: 1, 2, & 3, s.h.)

Tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on individual needs of students enrolled. (Offered on demand and when staff permits.)

GERMAN 101-102 (Credit: 6 s.h.)

Elementary German. An introduction to German through audio-lingual techniques. The major emphasis is on conversation, with attention to basic grammar, reading and writing the language and on an introduction to German culture.

(Offered in alternate years. Offered in 1971-72)

GERMAN 201-202 (Prerequisite: German 101-102) (Credit: 6 s.h.)

Intermediate German. A continuation of German 101-102. (Offered in alternate years. Offered in 1970-71.)

ITALIAN 101-102 (Credit: 6 s.h.)

Elementary Italian. An introduction to the Italian language through the audio-lingual techniques. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; 1 language laboratory.

ITALIAN 201-202 (Prerequisite: Italian 101-102) (Credit: 6 s.h.)

Intermediate Italian. A continuation of Italian 101-102.

ITALIAN 301-302 (Credit: 6 s.h.)

Advanced Italian. A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. (Offered on demand and when staff and schedules permit.)

ITALIAN 401 TUTORIAL: (Prerequisite: Italian 101-102, 201-202 or equivalent and with permission of the instructor.) (Credit: 1, 2 or 3 s.h.)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on needs of the students enrolled. (Offered on demand and when staff permits.)

Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world.

SS 100 CONTEMPORARY ISSUES (Credit: no credit)

A course designed to inform and engage the non-degree student in a number of major issues facing a member of today's society: social; political, ecological, philosophical.

(Offered both semesters every year.)

SS 101 SOCIAL RELATIONS (Credit: 3 s.h.)

This is the basic course in the study of Sociology. Attention will be given to the tools and outlook of society, but the primary focus will be on social relations — understanding the individual within a social environment.

(Offered Fall 1971 and in rotation thereafter)

SS 102 SOCIAL ETHICS (Credit: 3 s.h.)

This course focuses on the critical ethical issues in contemporary U. S. society and examines some of the more significant ethical positions with moral philosophy and theology. Readings will include Kant, Buber, Marx, and Niebuhr.

(Offered Spring 1972 and in rotation thereafter.)

SS 103 INTRODUCTORY PSYCHOLOGY (Credit: 3 s.h.)

A survey of psychology as a behavioral science with emphasis on contemporary theories and research findings. Some of the

specific topics covered will include: Freudian personality theory and psychosexual development, attitude change, authoritarian personality, achievement motivation, mental illness, types of psychotherapy, psychological tests, nature-nurture issues in intelligence, psychoactive drugs, emotions, child-rearing practices, creative thinking, learning principles, perception principles. (Offered every Fall semester)

SS 105 THE BLACK MAN IN AMERICAN CULTURE

(Credit: 3 s.h.)

A study of political, social, and cultural history of Americans of African descent. Topics to be investigated are: African antecedents, cultural carry-overs to the New World, the system of slave trade, the institution of slavery in the United States, abolitionism and emancipation, emergence of Black social and religious organizations, nationalist and separatist movements, the civil rights struggle, Black militancy, contributions by Afro-Americans to science and the arts.

(Offered each year in the Fall semester.)

SS 106 WORLD HISTORY SINCE WORLD WAR II

(Credit: 3 s.h.)

A study of the political and social forces, power shifts, and emergent nations which have, in the period from World War II to the present, produced our current confrontations.

(Offered each year in the Spring semester.)

SS 201 POLITICAL SCIENCE: A History of Political Thought

(Credit: 3 s.h.)

A brief historical survey of representative philosophies of politics from Plato and Aristotle to contemporary times. The course will focus on the political thought of Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Machiavelli, Rousseau, Marx, Buber and Walter Lippmann.

(Offered Fall semester 1971 and in rotation thereafter.)

SS 202 PSYCHOLOGY

(Credit: 3 s.h.)

Advanced problems in development and personality with particular emphasis on abnormal personality and social dynamics. (Offered each year in Spring semester.)

SS 203 CONTEMPORARY RELIGIOUS THOUGHT

(Credit: 3 s.h.)

A survey of contemporary Protestant, Catholic, Jewish, Buddhist and Hindu religious concepts and theology. Some attention will be devoted to the "God Is Dead" movement. A partial list of theologians whose thought will be considered are: Reinhold Niebuhr, Dietrich Bonhoeffer, Martin Buber, Harvey Cox, D. T. Suzuki, and Sarvepalli Radhakrishnan.

(Offered Fall 1970 and in rotation thereafter.)

SS 204 DEPTH PSYCHOLOGY AND RELIGION (Credit 3 s.h.)

The course will examine the overlapping regions in depth psychology and religious thought. The basic problem is the nature of man, his self-understanding in relation to the unknown and ultimate reality. Readings will be drawn from the major works of Freud, Jung, Tillich, Frankl, May and some existential psychoanalysts. Prior work in Religion and/or Psychology is advised.

(Offered in Spring semester 1971 and in rotation thereafter.)

SS 205 INTRODUCTORY PHILOSOPHY

(Credit: 3 s.h.)

A basic course in Western philosophy, examining the major issues and questions. Readings will be selective and topical rather than historical. Special attention will be given to aesthetics. Seminar course.

(Offered Fall 1970 and in rotation thereafter.)

SS 206 PHILOSOPHY: PHILOSOPHY OF RELIGION

(Credit: 3 s.h.)

An examination of the impact of Marxism, existentialism, and naturalism on traditional religious thought.

(Offered Spring 1971 and in rotation thereafter.)

SS 207 CULTURAL ANTHROPOLOGY

(Credit: 3 s.h.)

A topically structured course which will focus upon the socio-cultural evolution of selected Western civilizations, especially as this evolution relates to the arts. Attention will be given to contemporary cultural diversity.

(Offered in Fall semester each year.)

SS 208 ANTHROPOLOGY AND DEVELOPING NATIONS
(Credit: 3 s.h.)

A survey of problems facing emerging nations and the application of Anthropology in culture-change programs.

(Offered in Spring semester each year.)

**SS 210 POLITICAL SCIENCE: UTOPIAN POLITICAL
THOUGHT** (Credit: 3 s.h.)

A study of utopian political ideas both historical and contemporary. The course will focus on Plato's **Republic**, More's **Utopia**, Owen's **New Harmony**, Noyes' **Oneida Community**, Fourier's **Brook Farm**, Buber's **Paths in Utopia**, and contemporary communal experiments.

(Offered in Spring semester 1972 and in rotation thereafter.)

SS 401-402 CONTEMPORARY SOCIAL PROBLEMS
(Credit: 3 s.h.)

A practical approach to learning about the problems of poverty through experience in working within an on-going program at a nearby community center. Readings and consultations are required. Instructor's permission required for registration.

(Offered both semesters every year.)

Visual Arts

(See also Visual Arts Section under School of Design and Production)

The Visual Arts program is designed to stimulate a more profound understanding of painting and sculpture, and to provide techniques which will increase the creative activity of all students. The laboratory courses in Visual Arts are counted as arts credit for Design-Production majors. They are elective credit for all other students.

VISUAL ARTS 101-102 DESIGN (3 s.h. credit each semester)

A lab course in the study of design theory and practices in the creation of two- and three-dimensional design. Either semester may be taken for credit without the other.

VISUAL ARTS 201-202 ART HISTORY (Credit: 6 s.h.)

An historical survey of the development of painting, sculpture, and architecture as a manifestation of the cultural evolution of the Western World.





School of Dance

The objective of the School of Dance is to find young dancers as soon as their talent becomes apparent, and to make available to them training of the highest professional level by a faculty of professional teachers.

Since it is necessary to begin this training at an early age, the talented young student may enroll as early as junior high school and continue his dance training along with his academic studies through the high school and college levels.

Performance is an integral part of the training period. The North Carolina Dance Theatre, the official school dance company with its repertory of both classical and modern ballet, provides this outlet. The School also offers a special summer dance program on the Winston-Salem campus. Two years ago an international program in the dance was inaugurated with the visit of the North Carolina Dance Theatre to Italy for a three-week series of performances. A return visit was made in 1970 and similar programs are planned for the future. Also in 1970 the Dance Theatre appeared for two weeks at the Jacob's Pillow Dance Center.

Special consideration in the matter of awarding degrees will be given college students who leave the School of the Arts to accept professional opportunities before finishing the required four years of college. Those students who have successfully completed their academic requirements and who enter professional life will be given the B.F.A. degree, although they have spent less than the four college years at the School.

The Curriculum

At the junior and senior high school levels, the young dancer acquires a substantial foundation in dance techniques—ballet, modern and ethnic. These, as well as practical work in performance, constitute the core of the program. Music Fundamentals is a college requirement, but can be taken as an elective for college credit during the senior year of high school.

At the college level, dance majors concentrate on the mastery of dance techniques, along with training in dance history, development of requisite musical and rhythmic skills and dance composition, and drama. Students participate in the many performances given by the student company which include evenings of dance, dance seminars and workshops, both on and off-campus.

When a student is accepted by the School of Dance after an audition, he is classified as a ballet major or a modern dance major. Upon his registration in the school, following a re-audition, he is placed in a class at his level of accomplishment.

A minimum of two hour-and-a-half technique classes are given each student daily. These classes are required for all students from junior high school through college.

Bachelor of Fine Arts Degree Program with Major in Dance

Freshman Year	Credits	Junior Year	Credits
Dance Techniques	12	Dance Techniques	12
Performance	4	Performance	4
Fundamentals of Music I	4	Dance Composition I	4
Acting I	2	Elements of Theatre	4
English Composition	6	Academic Electives	12
Academic Electives	6		
	—		—
	34		36

Sophomore Year	Credits	Senior Year	Credits
Dance Techniques	12	Dance Techniques	12
Performance	4	Performance	4
Art Appreciation	4	Dance Composition II	4
Acting II	2	Dance History and Criticism	4
Academic Electives	12	Senior Lectures, Seminar	12
	—		—
	34		36

Specialized Classes

Dance Techniques (6 s.h.)

Ballet: students will be assigned to one of several sections on

the basis of ability and previous training.

Modern: students will be assigned to one of several sections on the basis of ability and previous training.

Performance (2 s.h.)

Acting I (2 s.h.)

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques.

Acting II (2 s.h.)

Continuation of Fundamentals of Acting I.

Fundamentals of Music I (4 s.h.)

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

Dance Composition I (4 s.h.)

Principles and Techniques of Choreography.

Dance Composition II (4 s.h.)

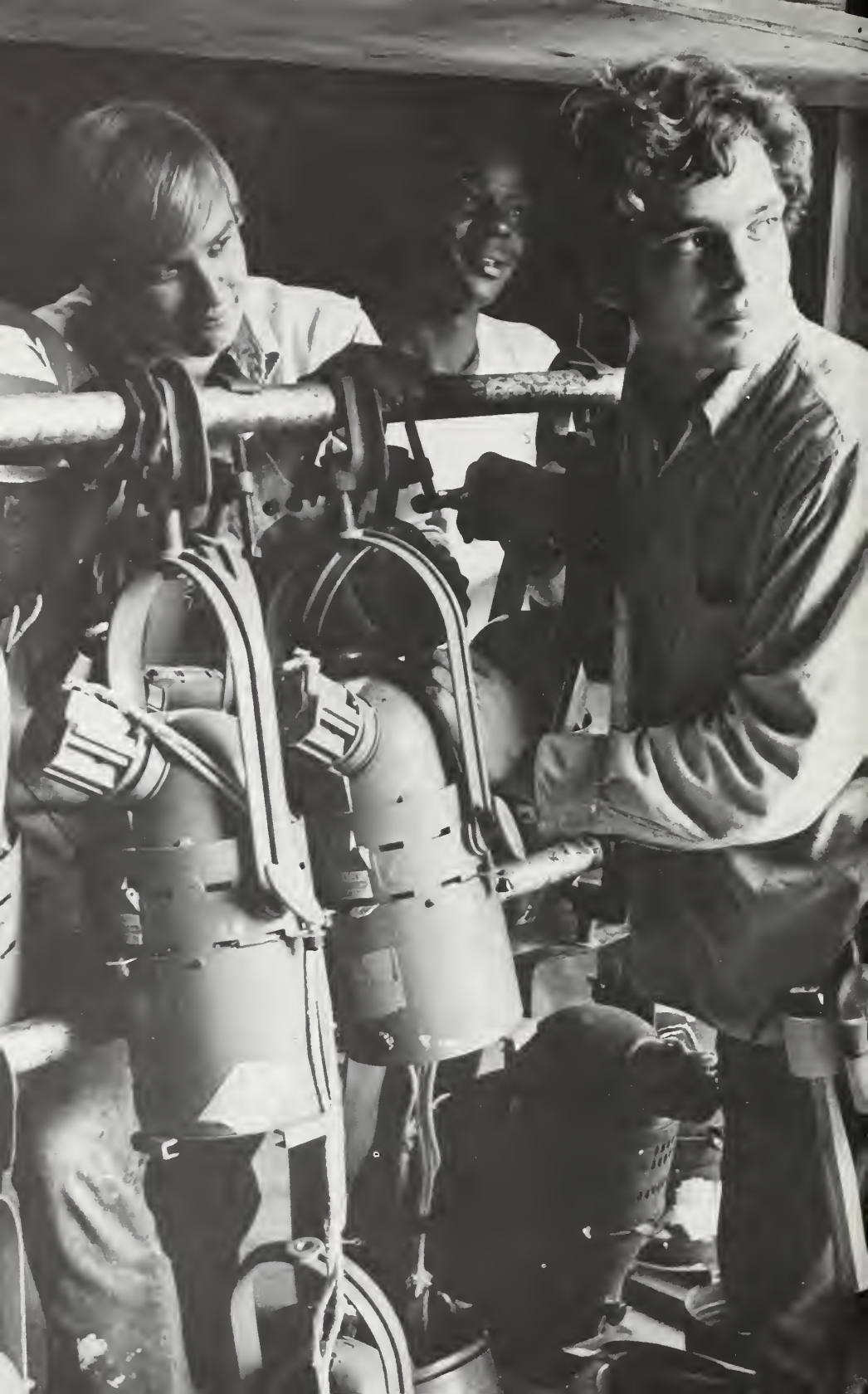
Continuation of Dance Composition I.

Dance History and Criticism (4 s.h.)

A study of significant development in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts.

Dance Glossary No Credit

A study of French terms germane to the ballet.





School of Design and Production

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of the School's programs.

COLLEGE PROGRAM

BACHELOR OF FINE ARTS IN DESIGN AND PRODUCTION

Scene Design Major

Freshman Year	Credit Hrs.	Junior Year	Credit Hrs.
English 101-102	6	Theatre Literature	6
Humanities 101-102	6	Academic Electives	6
Rendering Techniques	6	Scene Design II	6
Drafting	6	Lighting Design I	6
Basic Stagecraft and Lighting	6	Arts Electives	6
Production	6	Production	6
	—		—
	36		36
Sophomore Year		Senior Year	
Theatre Literature	6	Scene Design III	6
Academic Electives	6	Technical Problems I	6
Scene Design I	6	Arts Electives	12
History of Decor	6	Production	12
Arts Electives	6		
Production	6		—
	—		36
	36	Or Apprenticeship	

Costume Design Major

Freshman Year	Credit Hrs.	Junior Year	Credit Hrs.
English 101-102	6	Theatre Literature	6
Humanities 101-102	6	Academic Electives	6
Rendering Techniques	6	Costume Design II	6
Costume Construction	6	Arts Electives	6
Basic Stagecraft and Lighting	6	Production	12
Production	6		
	—		—
	36		36
Sophomore Year		Senior Year	
Theatre Literature	6	Costume Design III	12
Academic Electives	6	Arts Electives	12
Costume Design I	6	Production	12
History of Costume	6		
Arts Electives	6		—
Production	6		36
	—		
	36	Or Apprenticeship	

Lighting and Technical Production Major

Freshmon Year	Credit Hrs.	Junior Year	Credit Hrs.
English 101-102	6	Theatre Literature	6
Humanities 101-102	6	Academic Electives	6
Drafting	6	Lighting Design II	
Basic Stagecraft and Lighting	6	(or Technical Problems II)	6
Arts Electives	6	Arts Electives	6
Production	6	Production	12
	36		36

Sophomore Year		Senior Year	
Theatre Literature	6	Lighting Design III	
Academic Electives	6	(or Technical Problems III)	12
Lighting Design I	6	Production	18
Technical Problems I	6	Arts Electives	6
Production	12		36
	36	Or Apprenticeship	

The Courses

RENDERING TECHNIQUES, DRAFTING AND VISUAL ARTS

These courses comprise a continuous program to develop the student's skill in communicating ideas and instructions pictorially and to develop in the student a strong plastic form, space and color sense and skill in the use of various media as communicative and presentational tools.

BASIC STAGECRAFT AND LIGHTING, COSTUME CONSTRUCTION, TECHNICAL PROBLEMS AND PRODUCTION

The technical and craft courses provide the student with an opportunity to explore and develop areas of particular interest and value to him, such as introduction to electricity and its theatre applications (light and sound), scenic carpentry and property construction, sewing and costume construction. The functions and inter-relationships of the production team are explored. The student is given the opportunity to experience the responsibility of specific key positions through production assignments. Intensive courses in specific technical skills may be prescribed or elected on a tutorial basis, according to the particular need or interest of the student.

SCENE DESIGN, LIGHTING DESIGN, COSTUME DESIGN

These courses are intended to assist the student in developing his creativity, knowledge and skill in the three major areas of theatrical design. While the program encompasses all design disciplines, specialization is achieved through the student's choice of course concentration and of design projects. These decisions are made in consultation with the faculty. The goal of the program is to develop versatile, imaginative and practical theatrical designers.

HIGH SCHOOL VISUAL ARTS PROGRAM

This program is designed for students talented in the visual arts and is limited to those in high school. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the Fine Arts, and to prepare them for advanced study at the college or art school level.

In addition to their regular academic work, students are expected to spend from four to five hours daily in the arts program.

Admission to the program is on the basis of a personal interview with the staff and/or the presentation of a portfolio of his past work.

The Courses

VISUAL ARTS I-II

An exploratory course dealing with visual communication. It includes instruction and practice in graphics, two-dimensional design, sculpture and crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

VISUAL ARTS III-IV

Advanced work in the above listed areas, supplemented by seminars and special studies.





School of Drama

The School of Drama offers intensive actor training preparatory to a career in the professional theatre. Resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the service of the students.

High School seniors and college degree and diploma candidates are admitted by audition and interview. Students will be allowed to continue in the program only so long as they demonstrate growth toward artistic excellence.

Upon entering the school, students are placed in levels according to their degree of accomplishment. Each student will be advanced through the program consistent with his rate of artistic growth.

Public, studio, and touring presentations are an essential part of the training program. Production responsibilities are undertaken by all beginning students.

The School of Drama faculty will nominate a student for graduation when he has achieved a satisfactory level of artistic competence. A student so nominated will receive either a diploma or, if he has met the academic requirements, a BFA degree. The normal period of time required to complete the program is four years.

High School students, upon completion of the North Carolina High School academic requirements, will be awarded a High School diploma.

PROGRAM

Course of Study Levels 1 and 2	Credits	
	Per Semester	For the year
Arts:		
Movement	2	4
Speech	2	4
Acting	5	10
Production Dynamics	2	4
Make-Up	1	2
Academics	6	12
	18	36
Levels 3 and 4		
Arts:		
Movement	2	4
Speech	2	4
Singing	1	2
Acting	7	14
Academics	6	12
	18	36
Levels 5 and 6		
Arts:		
Movement	2	4
Speech	1	2
Singing	2	4
Acting	7	14
Academics	6	12
	18	36
Level 7 (Pre-Professional)		
Arts:		
Movement	3	6
Speech	1	2
Singing	2	4
Acting	12	24
Academics	..	..
	18	36
		Total: 144

Advanced placement credit is awarded to those students who, upon admission into the program, are placed in level 3 or higher.

The Courses

ACTING

The four-year program, involving a close inter-relationship between voice production, body movement and acting classes, offers the student a comprehensive path to understanding of and skill in the organic art of the actor.

Because the central problem for the beginning actor is his difficulty in ridding himself of self-consciousness, improvisations, direct object work, work while blindfolded, exercises with masks and a variety of other exercises are employed to encourage the student to deal with the objectives of a task and free himself from inhibitions. The student is helped to gain a comprehensive understanding of objectives, actions, objects of attention, and imagination as being vital to his art and everyday living. Utilizing motivation, conflict, etc., the student develops an approach to physicalization of character via the natural routes of imagery, kinesthetics and poised relaxation. Script work begins with material as close to the student's experience as possible. Script analysis for elements of character and character motivation preparatory to "building" a character is examined, practiced, and developed through a wide range of dramatic repertoire. Rehearsal and performance under resident and visiting professional directors are used extensively as teaching devices for upperclassmen.

VOICE AND SPEECH

The program consists of intensive study in relaxation, breathing, tone quality, singing, diction, corrective work, phrasing, stress, pitch, and variety. The program is cumulative, so that work at each level (class and tutorial) builds on previous work to ensure the development of a resonant, flexible and expressive voice.

MOVEMENT

Modern Ballet, Jazz, and Gymnastics are offered to develop in the student the balance, rhythm, and physical freedom and expressiveness required by the versatile actor.





School of Music

The School of Music offers majors in all instruments, as well as composition, voice, piano, organ and harpsichord. Students are accepted, after an audition, on the junior high school, high school and college levels.

Bachelor of Music Degree with Piano Major

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Ensemble	2	Ensemble	2
Literature & Materials I A & B	4	Literature & Materials III A & B	4
Solfege I A & B	4	Music History III & IV	4
Chorus	2	Solfege III A & B	4
Academic Electives	6		
English Composition	6	Academic Electives	12
	—		—
	32		38
Sophomore Year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Ensemble	2	Ensemble	2
Literature & Materials II A & B	4	Literature & Materials IV A & B	4
Solfege III A & B	4	Orchestration I A & B	4
Music History I & II	4	Academic Electives	12
Chorus	2		
Academic Electives	12		—
	—		34
	36		

Bachelor of Music Degree with Instrumental Major

Freshman Year	Credits	Junior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials III A & B	4
Literature & Materials I A & B	4	Solfege III A & B	4
Solfege I A & B	4	(Chamber Music)	(2)
Orchestra or Chorus	2	Orchestra or Chorus	2
Academic Electives	6	Academic Electives	12
English Composition	6		
	—		—
	32		34-36
Sophomore Year	Credits	Senior Year	Credits
Major Instrument	8	Major Instrument	12
Minor Instrument	2	Literature & Materials IV A & B	4
Literature & Materials II A & B	4	Orchestration I A & B	4
Solfege II A & B	4	Orchestra	2
Music History I & II	4	(Chamber Music)	(2)
Orchestra or Chorus	2	Academic Electives	12
Academic Electives	12		
	—		—
	36		34-36

Junior and Senior High School

Each junior and senior high school student has a major field in which he receives one hour of private instruction per week. Aside from this concentrated study in his major, the student receives instruction in the rudiments of music, the literature and materials of music and solfeggio, according to the level of his proficiency.

Each student is assigned to a member of the music faculty for his instruction. Every effort is made to consider the student's preferences, subject to the policies of the School and the availability of the instructor's time. Periodic recital appearances are required of each student.

Credit for junior and senior high school classes in music are based upon the number of hours per week spent in each course.

College

A student may enter the School of Music as a major in a performing medium or as a composer. In either case a large part of the program is concerned with his personal development as an artist through intensive private instruction from his major teacher. Assignment to a teacher is made on the basis of entrance audition and examinations. Appraisal of a student's capability and achievement is made by the teacher and by an examining faculty jury at the end of each academic year.

In addition to the pursuit of a major field, each student is expected to develop and perfect a working knowledge of music theory, history, and literature, as well as to achieve proficiency on a secondary instrument.

Bachelor of Music Degree with Voice Major

Freshman Year	Credits	Junior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop I	4
Literature & Materials I A & B	4	Literature & Material III A & B	4
Solfege I A & B	4	Music History III & IV	4
Coaching	2	Solfege III A & B	4
Diction (Itolion)	2	Coaching	2
Chorus	2	Diction (French)	2
Foreign Language	6	Chorus	2
English Composition	6	Academic Elective	6
	—	Foreign Language	6
	34		42
Saphamare Year	Credits	Senior Year	Credits
Major	6	Major	8
Piano Minor	2	Opera Workshop II	4
Literature & Materials II A & B	4	Literature & Materials IV A & B	4
Solfege II A & B	4	Coaching	2
Music History I & II	4	Diction	2
Coaching	2	Academic Elective	6
Diction (Germon)	2	Foreign Language	6
Chorus	2		—
Academic Electives	6		34
Foreign Language	6		
	—		
	38		

Bachelor of Music Degree with Composition Major

Freshman Year	Credits	Junior Year	Credits
Composition I	8	Composition III	8
Piano Minor	2	Literature & Materials III A & B	4
Literature & Materials I A & B	4	Solfege III A & B	4
Solfege I A & B	4	Score Reading—Conducting I	2
Chorus	2	Orchestration I A & B	4
English Composition	6	Academic Electives	12
Academic Electives	6		—
	—		34
	32		
Saphamare Year	Credits	Senior Year	Credits
Composition II	8	Composition IV	8
Piano Minor	2	Literature & Materials IV A & B	4
Literature & Materials II A & B	4	Score Reading—Conducting II	2
Solfege II A & B	4	Music Electives	4
Music History I & II	4	Academic Electives	12
Chorus	2		—
Academic Electives	12		30
	—		
	36		

Junior and Senior High School Courses

BASIC MATERIALS OF MUSIC

(Credit: 2/5 unit)

Basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfege training. Solfege study includes singing and dictation of intervals, scales, principles of rhythm; sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing.

Two hours weekly.

L AND M IA

(Credit: 2/5 unit)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and 12 tone techniques included. Two and three part writing of common period practice. Work includes analysis of excerpts from literature and original writing using these techniques plus aural analysis. Continuation of elementary solfege and dictation; sight singing in bass clef added; modulation and further part singing studies.

Two hours weekly

L AND M IB

(Credit: 2/5 unit)

A study of diatonic and chromatic triadic harmony (in a continuing study still involving melodic concepts) of common period practice in strict 4 part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in 4 part and diverse piano textures and original small compositions plus intermediate solfege study. Sight singing and prepared work with concentration on chromatic examples in treble, bass, alto clefs, rhythmic and melodic dictation in two parts, part singing and simple transposition.

Two hours weekly

L AND M IIA

(Credit: 2/5 unit)

A study of chromatic 7th chord practice (up through chromatic V117) through late Romantic period in 4 part and varied piano and instrumental textures, three part song form (instrumental

and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural). Work includes extensive analysis from three part forms plus all extras (for a solo instrument with piano accompaniment). Plus continued intermediate solfege study with addition of tenor clef, three part dictation, more difficult transposition exercises.
Two hours weekly

L AND M IIB

(Credit: 2/5 unit)

Continued study of chromatic 7th chord practice (Augmented 6 through Augmented and Diminished Dominants) concluded along same lines as directed in L&M IIA. Study of 19th century opera aria forms and song cycle common tone modulations, modulation with augmented 6th chords. Study of 2 and 3 part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), baroque sectional form (as in inventions, concerti, sonatas and trios; etc. of baroque) with historical survey of same plus same with baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis of the literature, writing an original suite as end project. Advanced sightsinging, reading, and preparation in all clefs with emphasis on modal practice, dictation up to 4 parts using modality as well as diatonic and chromatic practice, part singing (much of Renaissance period and easy 20th Century).
Two hours weekly

College Courses

BASIC MATERIALS OF MUSIC (Remedial rudiments course combined with regular Freshman Literature and Materials IA course) (No Credit)

A rudiments course for all deficient college freshmen which covers quickly in semi-tutorial manner the basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semi-tutorial scheduled for first three or four weeks as needed by the students.

LITERATURE AND MATERIALS IA
(One semester)

(Credit: 2 s.h.)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and 12 tone techniques included. Two and three part writing of common period practice. Work includes analysis of excerpts from literature and original writing using these techniques plus aural analysis.

3 hours weekly: lecture and two small classes.

L & M IB (One semester)

(Credit: 2 s.h.)

A study of diatonic and chromatic triadic harmony (in a continuing study still involving melodic concepts of L&M IA) of common practice period in strict 4 part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in 4 part and diverse piano textures and original small compositions.

3 hours weekly: lecture and two small classes.

L & M IIA (One semester)

(Credit: 2 s.h.)

A study of chromatic 7th chord practice (up through chromatic VII⁷) through late Romantic period in 4 part and varied piano and instrumental textures, three part song form (instrumental and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural). Work includes extensive analysis from literature, drills in different textured writing, and original small three part forms plus all extras (for a solo instrument with piano accompaniment).

3 hours weekly: lecture and two small classes.

L & M IIB (One semester)

(Credit: 2 s.h.)

Continued study of chromatic 7th chord practice (Augmented 6 through Augmented and Diminished Dominants) concluded along same lines as directed in L&M IIA. Study of 19th Century opera aria forms and song cycle, common tone modulations, modulation with augmented 6th chords. Study of 2 and 3 part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), baroque sectional form (as in inventions, concerti, sonatas and trios,

etc. of baroque) with historical survey of same plus same with baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis of the literature, writing an original suite as end project.

3 hours weekly: lecture and two small classes.

L & M IIIA (One Semester)

(Credit: 2 s.h.)

A study of 9th, 11th, and 13th chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th Century): sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne. Extensive aural analysis of above forms. Work includes drills of harmonic vocabulary, analysis of forms and an end project of a detailed analysis of a late romantic or contemporary composition movement (in sonata form).

3 hours weekly: lecture and two small classes.

L & M IIIB (One Semester)

(Credit: 2 s.h.)

A study of theme and variation form (from beginnings through 20th Century), advanced contrapuntal practice in 3 and 4 parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Aural analysis of these forms. Work includes a large end term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff).

3 hours weekly: lecture and two small classes.

L & M IVA (One semester)

(Credit: 2 s.h.)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in 2 and 3 parts, 19th Century and 20th Century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of Impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie, and Ravel. Study of Reintegration (neo-classical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky MAVRA, OEDIPUS REX, complete RAKES PROG-

RESS, and Prokoffief early works). Term project is an original song for voice and piano in impressionistic style—performed in lecture class last week or so.

3 hours weekly: lecture and two small classes.

L & M IVB (One semester)

(Credit: 2 s.h.)

Combined detailed study of 20th Century practice and one week surveys of the major composers of the period and their works (Stravinsky, Prokoffief, Hindemith, Bartok, Schonberg, Webern/Berg) and student reports of other major composers and works. Study and analysis/writing involving free 12 note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory, and serial 12 tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. End term project is an extended paper surveying the virtuoso techniques demanded of 20th Century performers as shown in a representative work from each "school" of writing; each student takes his own instrument (or voice) as subject for these demands.

3 hours weekly: lecture and two small classes.

SOLFEGE IA (1st semester)

(Credit: 2 s.h.)

Study of intervals, scales, principles of rhythm, sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing.

Two hours weekly

SOLFEGE IB (2nd semester)

(Credit: 2 s.h.)

Continuation of IA with addition of bass clef, modulation in vocal and dictation exercises, and increase of part singing activities.

Two hours weekly

SOLFEGE IIA (1st semester)

(Credit: 2 s.h.)

Sight singing and prepared work with concentration on chromatic examples in treble, bass, alto clefs, rhythmic and melodic dictation in two parts, part singing and simple transposition.

Two hours weekly

SOLFEGE IIB (2nd semester)**(Credit: 2 s.h.)**

Continuation of IIA with addition of tenor clef, three part dictation, more difficult transposition exercises.

Two hours weekly

SOLFEGE IIIA (1st semester)**(Credit: 2 s.h.)**

Advanced sightsinging, reading, and preparation in all clefs with emphasis on modal practice, dictation up to 4 parts using modality as well as diatonic and chromatic practice, part singing (much of Renaissance period and easy 20th Century).

Two hours weekly

SOLFEGE IIIB (2nd semester)**(Credit: 2 s.h.)**

Continuation of IIIA with addition of free chromatic through atonal exercises (vocal and dictation), simple score reading, accompanying self and singing a 3rd part at keyboard.

Two hours weekly

ORCHESTRATION IA (1st semester)**(Credit: 2 s.h.)**

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstrations by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. First semester includes detailed study of all strings of the orchestra, flute (piccolo and alto flute), oboe (English horn and oboe d'amore).

Two hours weekly

ORCHESTRATION IB (2nd semester)**(Credit: 2 s.h.)**

Continuation of Orchestration IA completing all the remaining instruments of the orchestra (and the remaining history, etc.), using same techniques for study and demonstration as cited above.

Two hours weekly

HISTORY OF MUSIC I (1st semester)**(Credit: 2 s.h.)**

A survey of Music History beginning with Greek music, continuing with Gregorian Chant, secular song, early polyphony

and French and Italian music of the Ars Nova. Recorded examples used extensively.

Two hours weekly

HISTORY OF MUSIC II (2nd semester) (Credit: 2 s.h.)

Continuation of History of Music I. Music of the Renaissance and Baroque: Burgundian and Netherlands schools, 16th Century music, early Baroque music, the mature Baroque (the music of Vivaldi, Rameau, Bach, and Handel). Extensive listening through recordings.

Two hours weekly

HISTORY OF MUSIC III (1st semester) (Credit: 2 s.h.)

Continuation of History of Music II. Music of the Classical and Romantic Periods: Music of the 18th century (Haydn, Mozart), Beethoven, the 19th Century—vocal and instrumental music; opera. Recordings utilized.

Two hours weekly

HISTORY OF MUSIC IV (2nd semester) (Credit: 2 s.h.)

Continuation of History of Music III. 20th Century music; Debussy, Bartok, Stravinsky and Schonberg. Recordings utilized.

Two hours weekly

SCORE READING AND CONDUCTING I and II (Credit: 2 s.h.)

Techniques of reading and conducting scores, baton technique with emphasis on interpretation. Required of composition majors.

COMPOSITION I (Credit: 8 s.h.)

Fundamentals of composition; smaller forms.

COMPOSITION II (Credit: 8 s.h.)

Classic forms, larger forms for solo instruments and chamber music ensembles.

COMPOSITION III (Credit: 8 s.h.)

Intensive work in vocal and instrumental classic forms.

COMPOSITION IV (Credit: 8 s.h.)

Free composition, vocal and instrumental.

Voice Majors

ENGLISH DICTION FOR SINGERS	(Credit: 2 s.h.)
ITALIAN DICTION FOR SINGERS	(Credit: 2 s.h.)
FRENCH DICTION FOR SINGERS	(Credit: 2 s.h.)
GERMAN DICTION FOR SINGERS	(Credit: 2 s.h.)
COACHING	(Credit: 2 s.h.)
OPERA WORKSHOP I	(Credit: 4 s.h.)
OPERA WORKSHOP II	(Credit: 4 s.h.)

Musical Organizations, Ensembles

All music majors are involved in one or more of the School's larger ensembles—chorus, orchestra, opera workshop, string orchestra and large wind ensembles. In addition, students participate in smaller chamber ensembles.

High School voice majors are required to sing in the Chorus, unless excused by mutual agreement between the major teacher, the Dean of the School of Music, and the Director of the Chorus. No other high school students are required to take Chorus.

College voice majors are required to be in the Chorus for three years. During their fourth year they will be required to sing in the Chorus, unless they are participating in the opera workshop.

All organ majors are required to sing in the Chorus through their junior year.

All college piano, harp, guitar and composition majors are required to sing in the Chorus for their freshman and sophomore years.

Any students of the School who are not required to sing in the Chorus may do so for credit, providing they are accepted by the Director of the Chorus.

Orchestra	(Credit: 2 s.h.)
Chorus	(Credit: 2 s.h.)
Instrumental Ensemble	(Credit: 2 s.h.)

Administration and Faculty

ROBERT WARD, President of the School

Composer, conductor; B.M., Eastman School of Music; certificate Juilliard School of Music. Recipient of Pulitzer Prize for opera, "The Crucible" (1961). Recipient of John Simon Guggenheim Memorial Fellowships, three years.

Assistant to the President and faculty member at the Juilliard School of Music (1946-1956); Music Director, Third Street Music School Settlement (1952-1955); Conductor of the Doctor's Orchestral Society of New York (1949-1955); Executive Vice President and Managing Editor of Galaxy Music Corporation and Highgate Press (1956-1967). Elected to the National Institute of Arts and Letters (1967). Has served on the Board of Directors of the American Composers Alliance, the American Music Center, and Composers Recordings, Inc. Presently member of the Advisory Committees of the Henry Street Music School Settlement and the Third Street Music School; the Alice M. Ditson Advisory Committee of Columbia University; the National Advisory Council of Brevard Music Center; and the Board of Directors of Galaxy Music Corporation, Highgate Press of New York, and Golliard, Ltd. of England.

Composition student of Bernard Rogers, Howard Hanson, Frederick Jacobi, and Aaron Copland. Conducting student of Albert Stoessel and Edgar Schenkman. Former faculty member of Queen's College, New York, Columbia University, and other colleges and universities in all

Marie Yurieva, Anatole Vilzak, P. Vladimirov, O. Plesch, and others. Ballet dancer and choreographer. Chosen by Leonide Massine to appear with Ballet Theatre. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet, with Mme. Alexandra Danilova in her "Great Moments of the Ballet." Toured U. S., Canada, Mexico, Europe, South Africa, Japan, Philippines, Australia. Appeared in Broadway productions and over 100 TV shows and spectacles for major networks. Appeared with U. S. State Department's European tour of "Oklahoma." As choreographer has been associated with North Shore Music Theatre, Phoenix Musical Theatre, Phoenix Arts Festival, Sombrero Playhouse. With his wife Sonja Tyven established Lindgren-Tyven School of Ballet in Phoenix, Arizona, prior to coming to the North Carolina School of the Arts.

LOUIS A. MENNINI, Dean of Music

Attended Oberlin Conservatory (1939-42); B.M., M.M., Eastman School of Music; Ph.D., University of Rochester, Composer. U. S. Army Air Force, 1942-45. Taught composition and orchestration at University of Texas; taught composition at Eastman School of Music (1949-65); held rank of Assoc. Prof. Recipient of National Institute of Arts and Letters Award. Commissions include Koussevitsky Music Foundation of the Library of Congress, Duke University (Mary Biddle Duke), Erie Sesquicentennial Committee, Erie, Pa.; Tanglewood Opera (Boston Symphony); Springfield, Ohio, Symphony Orchestra; Edward B. Benjamin; Christ Church (Roch-

ester, N. Y.). Compositions include two chamber operas, two symphonies, "Arioso for Strings," and other works for orchestra, chamber orchestra, vocal and instrumental groups.

RONALD POLLOCK, Dean of Drama

B.A., University of Alberta; studied at the Neighborhood Playhouse School of the Theatre, New York City; Actor, stage, film and television in Canada; Director, Toronto and Vancouver; Stage manager (four seasons) with the Stratford Shakespearean Festival, Stratford, Canada; Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada (five years); Production Manager (two seasons) with the Vancouver International Festival.

JOHN A. SNEDEN, Dean of Design and Production

A.B., M.A., University of North Carolina at Chapel Hill; Professor of Drama and Design, East Carolina University, Greenville, N. C.; Director of Theatre, Davidson College, Davidson, N. C.; actor and technical staff for "The Lost Colony", "Unto These Hills", "The Stephen Foster Story"; actor and designer for the Arrow Rock Lyceum, the state theatre of Missouri; eight years resident designer for the East Carolina University Summer Music Theatre; designer for the Cape Playhouse, Dennis, Mass.

MARION FITZ-SIMONS, Assistant Academic Dean, College Division

A.B., M.A.T., University of North Carolina at Chapel Hill. Instructor in English and drama, Hood College; Instructor in drama, University of North Carolina at Greensboro; teacher of English and history at Durham Academy, Durham, N. C.; Director, Raleigh Federal Theatre and Burnsville Playhouse; Actress, Yacht Club Theatre, Nantucket, Asheville Summer Theatre, Madame Borgny Hamnius Ibsen Company; two summers with E.C.U. Summer Theatre and "The Lost Colony"; actress and costume director for "Unto These Hills" outdoor drama at Cherokee, N. C.

GERD YOUNG, Assistant Academic Dean, High School Division

A.B., Augustana College; M.A., University of North Carolina. Taught at Scott High School, East Orange, N. J.; Kimberly School, Mantclair, N. J.; Urbana High School, Urbana, Ill.; Durham Academy, Durham, N. C. Acted with American Art Theatre, Chicago; "The Lost Colony" outdoor drama at Manteo, N. C.; company manager for "Unto These Hills", Cherokee, N. C.; director for Community Arts Theatre, Urbana; executive director of Allied Arts in Durham.

ROBERT HYATT, Dean of Students

A.B. in History, University of North Carolina at Chapel Hill; B.D., Yale Divinity School; Th.M., Duke Divinity School; Ph.D., (in progress) Duke University Dept. of Political Science.

SELMA AMANSKY, Music

B.M., Curtis Institute of Music, Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of voice at Winston-Salem State University.

BIANCA ARTOM, Academic Studies

Born and educated in Italy.

ARTHUR J. BALLARD, Academic Studies

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Michigan.

E. PENDLETON BANKS, Academic Studies

B.A., Furman University; A.M., Ph.D., Harvard University. Professor of Sociology and Anthropology, Wake Forest University. Fulbright Lecturer, Rangoon University (1960-1961), University of Zagreb (1966-1967), Fellow, American Anthropological Association; Visiting Lecturer, *ibid.*; Visiting Scientist, National Academy of Sciences (1968).

REBECCA BARROW, Music

B.M., Millikin University; M.S., Juilliard School of Music; studied with Irwin Freundlich and Jacob Lateiner. Finalist with National Symphony in Merriweather Post contest; 1960 winner of Young Artists' Contest in St. Louis; soloist with Chicago Business Music Symphony as winner of Dasch Award; soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Fulbright grant to Italy, 1968-69.

WILLIAM BECK, Music

A.B., Duke University; M.A., Manhattan School of Music. Teaching fellowship at Tulane University. Graduate studies at Juilliard. Leading baritone, New York City Opera for nine seasons. Began operatic career with North Carolina National Opera Company singing over one hundred performances of thirteen roles during first season. Subsequently sang forty-five roles and now is the company's stage director. Winner of a Ford grant for opera singers which introduced him to twenty of the nation's opera houses where he now makes guest appearances. Also won the Experimental Opera auditions in New Orleans which provided him a contract to sing MacHeath in "The Beggar's Opera", directed by Lillian Gish. Frequently sings in most leading opera houses including Miami, Pittsburgh, Boston, San Antonio, Philadelphia, Los Angeles, and has been a leading baritone in Central City Opera, Colorado, for the past eight seasons with recent performances in Puccini's "La Bohème" and Carlisle Floyd's "Of Mice and Men." In addition

to directing the National Opera Company, this season is directing "Die Fledermaus" for the Winston-Salem Symphony.

FREDRICK BERGSTONE, Music

B.M., University of Southern California; graduate studies at Juilliard School of Music. Hornist of the Clarion Wind Quintet. Student of Fred Fax, George Hyde, James Chambers. Was principal hornist of Kansas City Philharmonic and has performed with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music of the University of Missouri at Kansas City, Duke University, and Salem College.

H. STEVENS BREWSTER, Music

Principal double bass player with the Washington National Symphony. Graduated Curtis Institute of Music; studied with Ferdinand Maresh and Roger M. Scott of Philadelphia Orchestra and Anthony Biano of Pittsburgh Symphony; studied at Interlochen Music Camp; played with Tanglewood Student Orchestra and St. Louis Symphony. Taught at Kneisel School, Blue Hill, Maine; American University, 1965-1970.

PHILIPPE HENRI BUHLER, Music

B.A., University of Strasbourg (France); B.M., M.M., University of Redlands (California). Composer, choral conductor. Studied and taught at Conservatoire National de Musique, France; taught at Daycroft School, Stamford, Conn., U. S. Army Language School, Monterey, Calif.; Monterey Peninsula College; chairman of music department at Gavilan College. Compositions include a symphony, piano concerto, string quartet, other orchestral and chamber works; music published for piano, organ and chorus.

GARY W. BURKE, Academic Studies

B.A., Wake Forest University; representative to the World Affairs Institute on the Middle East Crisis; former Assistant Counselor, N. C. Advancement School.

ALTON BUZBEE, Education Counselor

Samford University; University of Alabama Law School; University of Alabama Graduate Department of English; Southern Baptist Seminary of Theology.

GERALDINE S. CATE, Music

A.B., University of South Carolina; B.M., Westminster Choir College; M.A., Columbia University; graduate study at Juilliard School of Music. Chairman of Music Department of Silliman University. Currently teacher of voice and director of choral music at St. Mary's Junior College; formerly voice chairman of North Carolina Music Teachers Association; Lt. Governor, North Carolina Chapter, National Association of Teachers of Singing; former Director of Raleigh Oratorio Society.

C. ROBERT CLARK, Music

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro.

Played with Fort Wayne, North Carolina, Charlotte and Winston-Salem Symphonies. Was principal tuba with United States Army Field Band.

ROBERT COSTELLOE, Art

Studied at National College of Art, Dublin; Accademia di Belli Arte, Rome; and was graduated with honors from the Central School of Arts and Crafts, London. Has worked as a painter and sculptor in Ireland for the past four years, doing a considerable amount of work in the field of architectural pre-cast concrete sculpture. Taught at Notre Dame International High School in Rome; at the Free School of Arts in Dublin; and at the Pocono Art Center in Pennsylvania.

BRUCE PACKARD CORSON, Academic Studies

B.S., University of Maine; Graduate work, University of Maine; M.A.T., University of North Carolina at Chapel Hill. National Science Foundation Academic Year Institute for Biology Teachers.

CAMILLA MARIE CORSON, Academic Studies

B.A., M.Ed., University of Maine; Participant at first level N.D.E.A. Language Institute, University of Maine, and second level, University of Oregon, held in Tours, France.

NOLAN DINGMAN, Dance

At 16 received scholarship to Ballet Arts and Dance Arts in Carnegie Hall and later at Ballet Theater School, School of American Ballet and Ballet Russe School, with special tutoring under George Balanchine. Also trained in Modern Dance and Jazz. Appeared with Saddlers Wells Ballet, Ballet Theater and Washington Ballet, Radio City Music Hall and numerous summer stock and Broadway musical road shows, including Bernardo in "West Side Story" opposite Connie Haines; national TV shows, including "Show of Shows", "Hit Parade", Ed Sullivan, Jackie Gleason; and guest appearance at the White House for President and Mrs. Nixon. While in the Navy produced U.S.O. Shows. Taught in Carnegie Hall Studios and later opened his own school in Florida. Choreographed for regional ballet and theatre productions. Directed the Ballet Guild of Jacksonville, then founded the Concert Ballet Company, both Honor Companies in the National Regional Ballet Festival Association. Comes here from the Washington Ballet Academy where he was Ballet Master of the Washington Ballet Company.

ROBERT DONLEY, Drama

Actor, Director, Writer. Appeared on Broadway in such productions as "The Visit", "The Unsinkable Molly Brown" and "The Andersonville Trial"; on the road with "A Man for All Seasons", "Skin of Our Teeth", and "Inherit the Wind". Has appeared with the Alley Theatre, Houston; Meadow Brook Theatre, Oakland University; Purdue Professional Theatre, Purdue University; Rochester Arena Theatre, Rochester, and Berkshire Theatre Festival, Stockbridge, Mass. Has appeared in summer stock across the country and for six years played Lt. Carpenter in the radio serial, "Front Page Farrel", as well as numerous appearances in "Right to Happiness", "Ma Perkins" and "Portia Faces Life". Played leads in such shows as "Columbia Workshop", "Gang Busters", "Mr. Keen", "Mystery Theatre" and "Mr. District Attorney". On television was host for "Bar

Five Ranch" on NBC for a year, and made numerous appearances in such shows as "Suspicion", "Goodyear Playhouse", "Philco Playhouse", "Harbor Master", and "First Hundred Years". Has appeared in TV films, documentaries and industrial films, and has made more than 200 "talking books" for the American Foundation for the Blind. Has been artist in residence at the University of Denver and at the North Carolina School of the Arts.

DONNA JEAN DREYER, Academic Studies

B.A. in Psychology, DePauw University. Graduate work in journalism, School of Communication, Temple University. Currently holds the Mary Campbell Memorial Fellowship from the American Friends Service Committee for research in the cause of peace.

WILLIAM DREYER, Drama

B.M., M.M., DePauw University; additional study with Vittorio Trevisan and Carmen Gagliardi (voice), Elaine Brown (conducting) and Peter Gennaro (dance). Director, actor, singer and conductor — stage, opera, concert and television in U. S. and Guatemala; puppeteer with Bil Baird Marionettes; director, entertainment section, Special Services, Ft. McClellan, Alabama; business management, Lambertville Music Circus, Bucks County Playhouse; teacher of music and drama, New Hope, Pa. public schools; Associate Director of Youth Affairs, American Friends Service Committee.

PHILIP DUNIGAN, Music

Studied at Juilliard School of Music. Flutist of Clarion Wind Quintet. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Former member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music, and Queens College, New York.

NELLE FISHER, Dance

Scholarship graduate of the Cornish School, Seattle, Wash., where she received diplomas in both music and dance. Early training was with the late Cairó Leslie and Sylvia Tell, with modern training under Martha Graham and Lore Deja, the latter from the Mary Wigman School; scholarship graduate of the Neighborhood Playhouse in N. Y. City where she studied with Martha Graham and dance composition with Louis Horst. Received acting training at Cornish and Neighborhood Playhouse under Alexander Koiransky and Sanford Meisner; piano, music theory and eurhythmics with Bertha Poncy Jacobson and Trude Rittman. Ballet teachers include Leon Danielian, Vincinte Celli, Wilson Morelli, Muriel Stuart. Member Martha Graham Company two years; became soloist with corps de ballet at Radio City Music Hall in New York City; featured dancer in Broadway Shows: "One Touch of Venus," "On The Town", "Make Mine Manhattan", "Can Can", and "Golden Apple". Also understudy to leading dancers working under choreographers Agnes de Mille, Hanya Holm, Jerome Robbins, Michael Kidd. Choreographer and director of own company touring the U. S. for three years; created many works for Young People's Concerts with major symphony series in Hartford, New Haven, Baltimore, Detroit, Kalamazoo and Buffalo;

director of "The Littlest Circus" which toured country for seven years. Featured artist on major TV networks including "Your Show of Shows"; choreographer for opera companies in Cincinnati, San Francisco, Vancouver, Memphis and Tulsa; guest choreographer for civic ballet companies in Louisville, Princeton, Atlanta; artistic director, Memphis Civic Ballet four years; guest principal ballet teacher Rotterdams Conservatorium Dansacademie; has appeared in concerts in New York City and at Jacob's Pillow.

IRWIN FREUNDLICH, Music

B.A., Columbia College with General Honors, Special Honors in Philosophy. Diploma, Institute of Musical Art. Piano studies with James Friskin, subsequently with Edward Steuermann. Post graduate studies in Musicology at Columbia University with Paul Henry Lang and Hans Weisse. Originated and developed the Closses in Piano Repertoire at Juilliard (1941-1954). Summer Master Closses in piano on the campus of Bennington College, Vermont (1953-1965). Has performed, conducted master closses, given seminars and workshops for University of California at Los Angeles, University of Oregon, University of Illinois, University of Southern Ill., Duke University, Ohio State University, Punahou School (Hawaii), University of Denver, Peabody Conservatory of Music. Co-author (with the late James Friskin) of "Music For The Piano", a comprehensive manual of the keyboard repertoire. Guest and observer, Liszt Bartok Competition, Budapest, 1966. Jury member, J. S. Bach International Competitions, Washington, D. C., 1966. Numerous reviews and articles for various music journals. Master closses for Vth Festival Internazionale Giornate Musicali, Todi, Italy 1970. Faculty, Juilliard School of Music since 1936.

MARC GOTTLIEB, Music

B.S.M., Juilliard School of Music. Concert violinist. First violinist and founder of the Cloreman Quartet. Has concertized extensively in the United States, Latin America, Africa, Europe and the Middle East. Studied at Leipzig and Berlin conservatories (Germany). Concertmaster of the Musico Aeterna Orchestra of New York. Taught at Pennsylvania State University, University of Delaware, Goucher College, Peabody Conservatory of Music and the University of Rhode Island. Participant at Cosals and Marlboro Music Festivals. Concertmaster of the Piedmont Chamber Orchestra and conductor of the NCSA Orchestra, Composer.

WILLIAM S. GREENE, JR., Academic Studies

B.S., M.Ed., Courses for D. Ed., University of North Carolina at Chapel Hill. National Science Foundation scholarships; A.C.R.E. scholarship award; Stouffer Grant for travel and study at University of New Zealand and Cambridge University (England). Olin special science teacher at Brevard, N. C. Taught at Blowing Rock High School, Blowing Rock, N. C.; Monrovia Junior College, Monrovia, Fla.; Myers Park High School, Charlotte, N. C.

DIESE GUISINGER, Music

B.M. with honors, University of North Carolina at Chapel Hill; M.M., Yale University. Student of Soul Caston, Robert Nagel, Roy Crisora. Has performed with North Carolina Symphony, New Haven Symphony, Shakespeare Theatre Orchestra and Elm City Brass Quintet. Taught at Choate School.

JERRY HORNER, Music

B.M., Magna cum laude, Indiana University School of Music; M.M. and Performer's Certificate, Indiana University. Studied viola with David Dawson, Leah Seykora, and Vera Barstow, chamber music with members of the Berkshire Quartet, the Griller Quartet, William Primrose, Janos Starker, Joseph Gingold, Daniel Guillet, and Mischa Schneider. Concert violist. Appeared as soloist with orchestras and as recitalist in many major cities of the United States and in Europe. Formerly principal violist and soloist with the Dallas Symphony. Taught at Indiana University and the University of Toledo. Formerly violist and founder of the Toledo Quartet, in residence at the University of Toledo, and of the New Art Quartet, in residence at the University of St. Thomas. Violist with the Claremont Quartet.

ALICE HOWLAND, Music

Born Berlin, Germany. Scholarship to Juilliard Graduate School where she studied with Mme. Schoen-Rene. Later studied with Prof. Robert Korst and Eleanor McLellan. Sang leading mezzo soprano roles with the N. Y. City Center Opera, Chicago Lyric Theater, Philadelphia Opera Co., the Pittsburgh Opera Co., and the Glyndebourne Mozart Festival. Soloist with the New Friends of Music, Little Orchestra Society. Gave many New York recitals. Annual concert tours of the United States and Canada. Sang first performances of many new works, including Lukas Foss' "The Prairie", the title role in the American premiere of Benjamin Britten's "The Rape of Lucretia" and the world premiere of Aaron Copland's "Emily Dickinson Cycle" with the composer at the piano, as well as songs by Krenek, Dello Joio, Creston and others. Has recorded Schonberg's "Pierrot Lunaire" for MGM with members of the Juilliard Quartet and later for Concert Disc with members of the Fine Arts Quartet, and has performed the work throughout the country at most leading modern music festivals. She compiled and edited a survey of the art song for Consolidated Music Publishers. Member of the N. Y. Singing Teachers Association. Former head of the voice faculty at Brandeis University. German diction faculty at the Juilliard School.

LESLEY HUNT, Drama

Trained for three years at the Rose Bruford College of Speech and Drama, England. Private coaching for professional actors. Appeared in "Oliver" on Broadway in the parts of Charlotte, Old Annie, Bet, The Widow Corney during the two and half years' run. Played the part of Theresa in "The Waters of Babylon", Off-Broadway; the part of Jane in "The Women" at the Papermill Playhouse; the maid in "Dracula" at Stockbridge Berkshire Festival. Stage Manager of "The Loves of Cass McGuire" with Ruth Gordon and "The Visit" with Alfred Lunt & Lynn Fontanne. Understudied Meg in "A Man For All Seasons" with Paul Scofield. Was one of the original leading actresses of Brian Way's Theatre Centre, London, England. Played Dandy in "Puss In Boots" in the West End. Played leading roles on B.B.C. Children's Television. Also appeared as Mavis on the Barbara Stanwyck Show, Hollywood; as Julia in "Squad Car", Hollywood. Roles in Hallmark Hall of Fame Productions.

WILLIAM JAEGER, Drama

Trained far more than six years at Paul Mann's Actor's Workshop in New York City, Lloyd Richards Studio, David Pressman's Studio, Curt Conway's Theatre Studio, Morris Carnovsky's Shakespeare Workshop, Brett Warren's Actor's Mobile Theatre and Gene Frankel's Theatre Studio in Directing. Received B.A. and M.A. degrees in Speech and Theatre at Brooklyn College and Ph.D. from New York University. He has appeared on Broadway and Off-Broadway, with Lou Gilbert at the President Theatre in 1955, Walter Slezak at the Lyceum in 1959. Played "Big Daddy" for Curt Conway at Mr. Conway's Summer Theatre in 1958. In 1960, he appeared as "Conchubor" in Synge's "Deirdre of the Sarrows" for Edwin Sherrin at the Gate Theatre, Off-Broadway. In addition to playing more than forty roles in summer stock, Off-Broadway and Broadway productions, has taught at Brooklyn College, The American Academy of Dramatic Arts, and the University of Delaware. Also appeared in more than fifty T.V. productions, including Studio One, Robert Montgomery Presents, Kraft T.V., Naked City, Trails of O'Brien and many others.

MACKIE JEFFRIES, Art

B.S., Virginia Polytechnic Institute; M.F.A., University of North Carolina, at Greensboro. Taught at Meredith College, California State College at Fullerton, and Governor's School of North Carolina. Has exhibited paintings and drawings in local, regional and national exhibitions. Represented in collections of Weather-spoon Gallery, Museum of Modern Art, and Mint Museum.

JAMES MASSIE JOHNSON, Music

B.M. in percussion, Cincinnati Conservatory; M.M. in Musicology, Manhattan School of Music. Former member of St. Louis Symphony, Birmingham Symphony. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969.

NORMAN JOHNSON, Music

B.S., M.S., Juilliard School of Music. Conductor. Artistic Director and Conductor, Denver Lyric Opera. Associate Conductor, Central City Opera Festival. Former Associate Conductor, Oratorio Society of New York. Coach, Metropolitan Opera National Company. Conducting faculty, Peabody Conservatory of Music, Baltimore.

PATRICIA D. JOHNSTON, Academic Studies

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University; Research assistant, Sloan-Kettering Institute for Cancer Research; Technical editor and writer, Western Electric Company; Proposal writer, Experiment in Self-Reliance, Inc.; Mistress of Ceremonies, "Jigsaw Time", WSJS-TV.

Publications: articles in "American Home"; fiction in "Young People". Productions: "Dearly Beloved", an original play produced by Wellesley Dramatics group; "The Moon is a Honeymoon", musical comedy put on by Morristown, New Jersey, Western Electric Wives; "Star in the East", an original Christmas pageant produced in all-university production (drama, music, dance) for two successive years by the Eastman School of Music and the University of Rochester.

IRVING KLEIN, Music

Chairman, String Department. Founder and cellist of Claremont String Quartet. B.A., New York University. Formerly faculty of Pennsylvania State University, Goucher College, University of Delaware, Peabody Conservatory, Great Neck Adult Education, University of Rhode Island. Cellist and soloist with Pittsburgh Symphony, Stokowsky All-American Youth Orchestra, CBS Symphony. First cellist and soloist with Musica Aeterna Orchestra, New Friends of Music, Piedmont Chamber Orchestra. Solo recitals in Cleveland, New York, Washington, Pittsburgh. Chamber festivals include Pan-American Music Festival (Washington and Madrid), South Mountain, Woodstock, Puerto Rico, Library of Congress, Vancouver; Beethoven Cycles in many cities. Concert tours in Europe, South America, Africa, New Zealand, Australia, Fiji Islands, Alaska, Hawaii, Canada, Mexico, Central America, Puerto Rico. Cultural exchange programs for United States Department of State. Recordings for Lyricord, Nonesuch, C.R.I., Music Guild, American Society.

PAULINE KONER, Dance

Solo concert dancer, director of Pauline Koner Dance Co., leading guest artist with Jose Limon Dance Company for nearly 15 years. Dancer and choreographer. Studied classical ballet with Michel Fokine, Spanish dance with Angel Cansino, Oriental dance with Michio Ito and gave recitals in Palestine and other places in Near East. Made teaching-performing tour in Soviet Union, performed at Old Imperial Ballet School in Leningrad and taught at Leningrad Institute of Physical Culture. Pioneered in dance programs on television. Choreographed and danced in ballets for CBS-TV. Choreographed "Holiday on Ice" revue. Appeared at Radio City Music Hall, and with Edwin Strawbridge at Lewisohn Stadium. Prepared three productions for National Academy of Dance in Rome. Staged her "Concertino" for National Ballet of Chile in Santiago. Received Dance Magazine Annual Award. Choreographed and danced "The Farewell" in New York, a tribute to the late Doris Humphrey, artistic director of Limon Company. Received senior-level Fulbright-Hayes award to Japan as teacher, performer and choreographer in 1965; received U. S. Department appointment to Orient as teacher, performer and choreographer in 1967. Performed in England, France, Holland, Belgium, Germany, Poland, and Yugoslavia for U. S. Dept. of State. Appeared and taught throughout U. S. Performed at White House in 1967. Conducted a series of Workshops on "Craft of Choreography" for National Association of Regional Ballets, 1968. Received grant from National Endowment for the Arts for choreography, 1969. Staged works for Dayton Civic Ballet, Atlanta Ballet and Alvin Ailey Dance Theatre, 1969, Les Grand Ballets Canadiens, Montreal Ballet; Western Dance Theatre, Vancouver. Guest artist Jacobs Pillow Dance Festival, 1970.

ROBERT H. KRAFT, Music

B.M., Eastman School of Music. Studied with Donald Knaub, Karl Rucht, Edward Kleinhammer and Arnold Jacobs. Former member of the U. S. Army Band, National Ballet and American Light Opera Orchestras. Member of Washington Brass Arts Society and the Smithsonian Tower Brass. Bass trombonist, Washington National Symphony and instructor in trombone at George Washington University, Washington, D. C.

JUDITH E. LAND, Academic Studies

B.S., Graduate work, Wake Forest University, Family Counselor, Domestic Relations Court; teacher, Ledford High School and North Carolina Advancement School. Counselor intern, Child Guidance Clinic.

AGNES LATTAK, Design and Production

B.S. and M.A., Indiana University. Costume Designer and Instructor, University of Connecticut, Illinois State University, National Music Camp, Interlochen, Michigan. Studied at Stratford Shakespeare Festival, Stratford, Ontario, Canada; and Tyrone Guthrie Theatre, Minneapolis, Minnesota.

ROBERT LISTOKIN, Music

B.S.M., Juilliard School of Music, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with New Hampshire Festival Orchestra, Clarion Orchestra, Provincetown Symphony, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA Orchestras. Clarinetist with Clarion Wind Quintet.

VARTAN MANOOGIAN, Music

Graduated with first prize from Paris Conservatory in France and received an M.S. in violin at the Juilliard School in New York, where he studied with Ivan Galamian and Paul Mekanowitzky. Formerly assistant concert master, Lausanne Chamber Orchestra, and concert master, Swiss Romande Orchestra in Switzerland. Formed the Mozart Trio. Performed as soloist with orchestras, in recital and with various chamber music groups. Concertized throughout Western Europe, South America and Japan. Violin and chamber music teacher at the Siena Summer Session 1970.

CLIFTON MATTHEWS, Music

B.S., M.S., Juilliard School of Music, student of Irwin Freundlich; early studies at Conservatory of Kansas City under Wiktor Labunski; teaching assistant at Juilliard; study with Friedrich Wuehrer at Hochschule fur Musik, Munich, under Fulbright grant; study with Guido Agosti at Accademia Chigiana in Siena; recipient of Casella Prize. Concerts in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Music faculty, Skidmore College, University of North Carolina at Chapel Hill.

EVELYN R. MILLER, Design and Production

Instructor and Supervisor of dance costume construction. Fifteen years experience clothing construction and dressmaking.

MARJORIE MITCHELL, Music

Diploma, Institute of Musical Art and Juilliard Graduate School (Student of James Friskin at Juilliard and Prof. Bruna Seidlhofer at the Academy of Music in Vienna.) Fulbright Award for study and performance in Scandinavia. Soloist with major symphony orchestras, including Berlin Philharmonic, Wiener Sym-

phoniker, New York Philharmonic and the National Symphony of Washington. Frequent appearances with radio symphony orchestras in Hamburg, Munich, Frankfurt, Vienna, Zurich, Oslo and Hilversum. Concert tours of Europe, Scandinavia, Middle East, Poland, Rumania and Yugoslavia. Recordings for Decca, Vanguard, Ariola, and CRI.

JOHN S. MUELLER, Music

B.M., Oberlin College; M.M., University of Michigan; Mus. A.D., Boston University. Studied under Arthur Paister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. Has been university organist and choirmaster, Harvard University summer school. Director of music, Reynolda Presbyterian Church; head of organ department, Salem College.

MOLLIE MURRAY, Drama

Trained at Ballet Arts and Ballet Theatre. Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown". Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie", starring Mary Martin.

ROBERT MURRAY, Drama

Graduate of Florida State University. Post College Studies: (Acting) Harald Clurman, Wyn Handman, Philip Burtan and Douglas Seale. (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional Experience: (Broadway) "Carnival", directed by Gawer Champion, "Jennie", directed by Vincent Donahue, and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLouise and many others.

DUNCAN NOBLE, Dance

Ballet dancer, modern dancer and choreographer. Started career with American Ballet Theatre. Featured dancer with Ballet Russe de Monte Carlo. Appeared with modern dancer Valerie Bettis for several concert seasons in New York and on tour. Appeared in several Broadway shows. Began his studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tamia Chamie, a Cecchetti pupil under Diaghilef. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Featured on NBC-TV spectaculars. For four years resident choreographer and director for musical productions of Pittsburgh Playhouse. Choreographer and director in summer stock and ballet groups throughout U. S. Formerly production coordinator for "Lost Colony" outdoor drama at Manteo, N. C.

GYULA PANDI, Dance

Trained at the School of the Hungarian National Ballet. Danced with Hungarian National Ballet.

WILLIAM J. PARRISH, Design and Production

Graduated from North Carolina School of the Arts with B.F.A. in Design and Production. Assistant Technical Director for "Lost Colony". Technical Assistant, Mill Mt. Playhouse. Designer, Showboat Dinner Theatre. Assistant Technical Director and Instructor of Theatre Crafts.

DAVID PARTINGTON, Music

Early studies Eastman School of Music Preparatory Department. B.S., Ithaca College; S.M.M., Union Theological Seminary. Public school music teacher and organist-choirmaster in New York State and New Jersey. Presently director of music, First Presbyterian Church, Winston-Salem, and conductor of the Singer's Guild Chorale.

PATRICIA PENCE, Music

Student of the late Carlos Salzedo; Edna Phillips, former principal harpist for Philadelphia Orchestra; and Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill; principal harpist, Winston-Salem Symphony; instructor in harp, Salem College and at National Music Camp, Interlochen, Michigan.

MARK POPKIN, Music

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Bassoonist of Clarion Wind Quintet. Student of Simon Kovar. Played with New York City Center Opera and Ballet Orchestras, Houston and New Jersey Symphonies, Symphony of the Air, Metropolitan Opera Orchestra, Musica Aeterna and Festival Orchestras, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York and New York Philharmonic. Recordings with Columbia and RCA Victor Recording Orchestras. Former faculty member of Queens College of the City University of New York.

WARD RESUR, Design and Production

A.B. and M.A. in music, speech and theatre, Indiana University. Attended Northwestern University from 1951 to 1953 as a student in concert piano, organ, television and drama. Produced and designed the shows of the Gary, Indiana, Horace Mann Band and Majorettes from 1948 to 1958. Worked as field manager, designer, and entrepreneur with the Warren S. Freeman Production Company of Boston for five years. Was lecturer, director, and designer at Indiana University from 1959 to 1961. Owned private production company for several years. Was associated during this period with over 400 professional productions in which he worked as producer, director, stage manager, makeup artist, scenic and lighting designer, costumer, actor, narrator, script writer, composer, musical director, pyrotechnician, theatre consultant, and business manager. During 1950-55, was stage manager and chief designer for the island stage of the International Friendship Gardens, Michigan City, Indiana. Taught vocal and instrumental music, drama, speech, and science in the Indiana public schools four years. Composed original musical score for David S. Hawes' "The King of the Golden River" in 1960. In 1968, joined the faculty of The University of the South, Sewanee,

Tennessee, where he built a Department of Speech Theatre, The University of the South Concert Band, and originated the "Annual Sewanee Festival of the Arts". Lighting Director, Staff Designer, and Instructor at the North Carolina School of the Arts.

FRANK S. RUARK, Academic Studies, Administrator of Financial Aid

A.B., Duke University; Graduate work at Northwestern University, Wake Forest University, University of Georgia and Fisk University.

JOAN SANDERS, Dance

Studied with Nicholas Vassilief and at the School of American Ballet and Ballet Theatre School. Has danced with the American Festival Ballet and Netherlands Dance Theatre. Has taught at the Vassilief School and at own school in The Hague.

SHERWOOD SHAFFER, Music

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composer, conductor and musicologist. Composition student of Flagella, Giannini, Martinu; piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music.

WILLIAM G. SHROPSHIRE, Academic Studies

A.B., Duke University, M.A., Appalachian State University; graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University.

JESUS SILVA, Music

Graduate of National Conservatory of Music, Mexico City. Concert guitarist and recording artist. Student of Segovia; director of Evening Music School of National Institute of Fine Arts, Mexico City; professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York.

HELEN B. SMITH, Music

A.B., Elon College; M.A., Columbia University; additional study, Juilliard School and Peabody Conservatory. Instructor in theory and head of preparatory department, piano, Salem College. Music published for piano; area chairman, National Guild of Piano Teachers; member, National Guild Board of Judges.

RICHARD SPOCK, Design and Production

Attended the University of North Carolina and Carnegie-Mellon Institute; graduate of Florida Technical College. Played summer stock at "Unto These

Hills". Worked in motion pictures and television in Florida and the Bahama Islands. Traveled as a member of a CBS News team. On Ivan Tars' production staff for TV's "Flipper" and "Gentle Ben" series. Landscape designer with 20th Century-Fox for filming of Frank Sinatra's "Tony Rome" and "Lady in Cement". Worked on production staff of other major studios such as MGM, Paramount, Universal and United Artists. Member of Florida production staff for location filming of "Midnight Cowboy". Major television productions include the Jackie Gleason Show, Miss U.S.A. and Miss Universe Beauty Pageants. Employed for three years by Scenic Associates and Scenery, Inc. in the preparation and building of stage sets and served on technical staff of Coconut Grove Playhouse for two years. Member of I.A.T.S.E., Local 558, and Illuminating Engineering Society.

PETER LANE STAMBLER, Writing

B.A., cum laude, Yale College; M.F.A., Carnegie-Mellon University Drama School. MCA Fellow in Playwriting, 66-67; Heinz Fellow of Fine Arts, 67-68.

NANCY U. STANLEY, Assistant Librarian

B.A., Longwood College; M.S. in L.S., University of North Carolina, Chapel Hill; Librarian, Patrick Henry College, 1965-1966; Librarian, Stoneville High School, 1966-1967; Assistant Librarian, Rockingham Community College, 1967-1969.

SARAH E. STEDMAN, Music

B.A., Guilford College; M.M., School of Music, University of North Carolina at Greensboro on a teaching assistantship; scholarship student, Temple University Summer Music Institute, 1969-1970; "Most Talented Musician" scholarship award, Miss America Pageant, 1967; studied voice with Anna Kaskas and Ralf Sander; conducting with Margaret Hillis, Otto Werner Mueller and Robert Page; member of Mu Phi Epsilon honor society, ACDA and MENC; experience includes opera, solo recitals in voice and piano, and accompanying.

SAMUEL M. STONE, Director of Student Activities and Institutional Research

A.B., B.D., Duke University; Awarded Danforth Foundation Seminary Internship for study in the campus ministry; Assistant Chaplain, Calgate University.

WILLIAM A. SUGG, JR., Academic Studies

A.B., University of North Carolina at Chapel Hill. Graduate work at UNC-CH and Wake Forest. Russian language course at Army Language School. Has taught at New Hanover High School, Wilmington, N. C.; Summit School, Upward Bound, and Governor's School, Winston-Salem, N. C.

SONJA TYVEN, Dance

A native New Yorker, Miss Tyven had her early training from Vecheslov Swobodo and Morio Yurievo. A solo ballerina. At 17, made professional debut in Broadway production, "Doy Before Spring", choreographed by Anthony Tudor. Appeared with Bollet Russe de Monte Corlo and New York City Ballet as leading soloist; associated with Alexondra Danilova in "Greet Moments of the Bollet". Studied with Igor Schwesoff, Mme. Olgo Preobrojensko, Anatole Vitzak; appeared frequently on major TV networks. Was Co-Director of the Lindgren-Tyven School of Bollet, Phoenix, Arizona. This past summer was a guest teacher at School of American Bollet.

WILLIAM VAN HOVEN, Librarian

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services Librarian at Greensboro Public Library, 1961-65.

GINA VIDAL, Dance

Trained at School of American Bollet for six years under Andre Eglevsky, Muriel Stuart, Felio Doubrovsko and Alexondra Donilovo. Former member, Horkness Bollet Company and American Bollet Theatre. Toured United States, Canada, Europe, Africa and Japan.

MARY C. WILSON, Academic Studies

A.B., M.A.T., Duke University. Taught at Needham Broughton High School, Raleigh, N. C. Participant in first level NDEA Language Institute, Appalachian University, and second level, University of Oregon.

JOHN J. WOODMANSEE, Academic Studies

Studied carpentry and technical drawing at Hanes High School, Winston-Salem; apprenticed with J. L. Homby. Thirteen years experience as carpenter and painter.

